

# MUSICAL AMERICA

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## SENDS WARNING TO EASTERN MANAGERS

**L. E. Behymer Calls a Halt on  
Overcrowding Western Territory  
With Musical Artists**

There is probably no phase of the musical business in the United States which is more misunderstood and at the same time is so important to the best interests of American musical development generally than the conditions affecting the giving of concerts on the Pacific Coast. At the present time the situation is badly complicated and MUSICAL AMERICA has made inquiries to ascertain the actual status of affairs. The result of these inquiries is believed to be important because it affects not only local musical life in a city like Los Angeles, but because it affects the business of every large managerial office in New York as well as of a large number of musical artists who are planning visits to that section.

### Keen Competition's Effect

Readers of MUSICAL AMERICA will recall that the Los Angeles Symphony Orchestra, the backbone of local musical activity, this year lost the services of its conductor, Harley Hamilton, who has gone abroad. The local usefulness of the orchestra, it appears, was greatly impaired by the institution of a popular orchestra playing popular music on Sundays, the seats selling for twenty-five and fifty cents. The board of the orchestra and the manager, L. E. Behymer, had been working for sixteen years to establish the symphony orchestra on a permanent basis, and the invasion of the popular music idea came as a severe blow to those who were laboring for what they believed to be a cause of far higher value to the musical development of the city. A result was the formation of a new board of directors for the orchestra, the resignation of Mr. Hamilton, a failure so far to appoint a new manager in the place of Mr. Behymer, and the selection of Adolph Tandler, favorably known locally as a violinist, as conductor.

It is now predicted by those in close touch with the Los Angeles situation that if both the People's Orchestra and the older Symphony Orchestra give concert series next season both will be financial failures because there is not enough money in town to support the two.

This is the situation that many of the Eastern artists will have to face when they appear in Los Angeles next season.

### Eastern Managers Over-rate Territory

L. E. Behymer, who besides his activities as manager of the symphony orchestra for sixteen years has managed nearly all of the important concerts in Southern California during recent years, is authority for the statement that the Eastern managers have not properly gauged the conditions in that territory and that there again exists the danger of overcrowding the field with artists to the detriment of all concerned.

"The Eastern managers do not realize the tremendous 'jumps,' the smallness of our towns, and the limited number of persons interested in the higher class of music," said Mr. Behymer recently. "They have overrated our territory and they are now trying to overload us so that there will probably be more failures than ever before. And not because our people are not improving musically, because they are; the patronage is increasing, but it is not increasing in proportion to the increased price demanded for those who have become favorites out here, or increasing in proportion to the great number of artists they wish to send West. Somebody must lose and I am afraid this year it will not only be the local manager, because I am more deeply interested in his welfare than any other's, but the artists will lose and the New York people will lose. We ought to be allowed to work out our own salvation in our own way instead of being dictated to by the Eastern manager, and art-



JOHN BARNES WELLS

**This Young American Tenor Has the Courage of His Convictions; He Has Made a Name for Himself by Dedicating His Talents to the Cause of the American Composer of Songs. (See Page 25)**

ists who look upon our situation out here as a gilded one because we happen to give Schumann-Heink, Paderewski, Ysaye and a few of the big names big business.

"We are facing not particularly a crisis, but something that must be managed heroically and where every dollar must be counted.

"I am not sure that I will go East this year. I wish to be on the ground to protect my own interests as well as those whom I represent. I wish to be here so I can be an authority for the Eastern manager who apparently thinks he knows more about running my business and my country than I do myself.

### Failure of Crops Affects Season

"I do not believe there is so much mix-up in musical affairs in Los Angeles as some people would have you believe. Our Ellis Club (the big men's musical club) has given its four concerts with great success this year; the Lyric Club (the women's club) has given its four equally well; the Orpheus Club (the younger of the men's clubs) has also done splendid work, been well patronized; my Philharmonic courses were hit bad by the severe frost which took \$79,000,000 worth of fruit out of Southern California this year and caused it to be sent to the dump."

## NOVELTIES OBTAINED FOR CENTURY OPERA

**Productions to Be Made for First  
Time in English Include  
"Salomé" and "Samson"**

There will be a plentiful supply of novelties to lend distinction to the first season of the Century Opera Company of New York, according to announcements made by Milton Aborn in Berlin and London during the last week.

Richard Strauss's "Salomé" and Camille Saint-Saëns's "Samson et Dalilah" will be sung in English at the Century Opera House. Both operas have been heard in New York, the former in German at the Metropolitan and French at the Manhattan Opera House, and the Saint-Saëns opera in the original French at the Manhattan, but neither has been presented here in English. Mr. Aborn closed the contract for "Salomé" with Strauss's Berlin agent, Herr Fürstner.

Mr. Aborn also arranged in Berlin with Eugen d'Albert for the rights to an English version of his "Tiefland," which was performed several seasons ago at the Metropolitan in the original and has also been produced here as a drama under the title of "Marta of the Lowlands." While in Paris Mr. Aborn purchased the American rights to an English version of Saint-Saëns's "Henry VIII" and also secured an option on his "Déjanire."

Mr. Aborn states that he now has the exclusive rights to productions in English of these operas: "Salomé," by Strauss; "Tiefland," by d'Albert; "Le Jongleur de Notre Dame," "Cendrillon," "Thais," "Werther" and "Manon," by Massenet; "Louise," by Charpentier, and Saint-Saëns's "Samson" (as opera) and "Henry VIII." The Century Opera production of "Henry VIII" will be its first in any language in the United States.

Massenet's "Don Quichotte" will be produced in English by the Aborns at the Century after its first American production in the original French in Chicago by Cleofonte Campanini. Mr. Aborn says that Mr. Hammerstein cannot produce "Don Quichotte" first, as Mr. Campanini owns it for the Chicago company.

"Tiefland" will be produced early in January at the Century Opera House and "Salomé" in April.

Important engagements of artists for the Century company have also been announced by Milton Aborn. In London he obtained the services of Louis Verandé, recently stage manager for the Beecham and Quinlan Opera Companies and formerly with Oscar Hammerstein at the Manhattan in New York. Mr. Verandé will officiate for twenty-five weeks in New York and ten weeks at the Boston Opera House, arrangements to that effect having been made with Manager Henry Russell of the Boston company. Mr. Verandé will assist in producing "Die Meistersinger" and "Monna Vanna" in Boston. Alfred Szendrei, the Hungarian conductor, who was formerly conductor of the Chicago-Philadelphia Company, has also been engaged by Mr. Aborn.

Newly engaged singers for the Century Company include Dr. Hugh Schussler, basso cantante from Vienna and pupil of Oscar Saenger of New York; Vernon Stiles, the American tenor of the Cologne Opera, formerly of the Vienna Opera and before that with Henry W. Savage's opera-in-English company; the Italian tenor, Fusati, and the Swedish tenor, Gustav Bergmann, of the Stockholm Royal Opera. Mr. Aborn's exchange arrangement with Director Russell, of Boston, by which he obtains a share in the services of Elizabeth Amsden, was announced last week, and by the same arrangement it is now announced that Evelyn Scotney, of the Boston company, will sing also in New York.

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## Woman Wins Prix de Rome for First Time in Its History

PARIS, July 6.—For the first time in the 110 years of its history the Grand Prix de Rome, which has been won by such men as Berlioz, Bizet, Gounod, Massenet, Debussy and Charpentier, has been awarded to a woman. This, the most sought after musical prize in France, goes this year to Lilly Boulanger, the nineteen-year-old daughter of a singing professor at the Conservatoire. The composition that won her the honor is entitled "Faust and Helen." M. Delvincourt, twenty-five years old, won the second prize, which he also captured two years ago.

## Subjects for One-Act Puccini Operas Announced

BRUSSELS, BELGIUM, July 5.—Composer Puccini, whose plan to write three one-act operas, one comic, one tragic and one lyric, to be performed on a single evening's program, has already been announced, is said to have chosen for the humorous piece a French libretto by Tristan Bernard. It is reported here that in Rome this year he completed "La Houppelande," founded on the French story, and that he is arranging to set a d'Annunzio libretto to music.



## PUBLIC SCHOOLS SUGGESTED AS FIELD FOR ARTISTS TO PROVE THEIR WORTH

**"Need for Virile Musicians to Mould the Music Lovers of Tomorrow,"  
Declares Charles L. Safford, After Years of Experience in This  
Line—Inconsistency of Artist Who "Complains That He Has  
Hunger for Work When His Hunger Is for the Limelight"—  
Knowledge of Voice Technic an Asset to Supervisors—  
Galvanizing the Music of a Militant Church**

IF there is anything that tries one's patience unendurably, it is inconsistency. Some degree of inconsistency is to be expected of persons who have the artistic temperament, but there is a phase of this fault which exhausts the patience of at least one musician, whenever he observes it in his fellows. That musician is Charles L. Safford, the prominent New York organist and choirmaster, and his particular *bête noir* is the individual who complains that his musical ability is not appreciated.



Charles L. Safford, Choirmaster and Educator

"How often do you meet a musician," instanced Mr. Safford during a call at the MUSICAL AMERICA office the other day, "who walks up and down the New York streets and complains that he cannot find appreciation for his art—that he cannot get engagements. He tries to give the impression that he has a hunger for work, but he hungers chiefly for the limelight. There is plenty of work around for him to do, but he insists that his art must have the proper setting. His esthetic tastes must be satisfied, but let me tell you that I learned to play on an old melodeon when I was a youngster and never had a good piano until I was more than grown up. No, this kind of musician that I speak of insists upon being surrounded by all the glamor of an artist, and he will give a recital to a handful of people out in Pennsylvania, when he might be doing good work right at home.

"Where is this work?" you ask. In the public schools. There is a big chance for the musician of today to mould the music lovers of tomorrow, but it is *hard work*. That is why this unappreciated artist does not tackle it. It is a work that calls into play every faculty that this esthete possesses. Much of this teaching is being done by women, as witness the large number of girls graduated by the conservatories in the department of public school music. With all due respect for their splendid abilities, I believe that a man is better fitted to carry on this work in a large way. Not any man, but a man whose teaching ability is backed up by tremendous stamina and energy and by enthusiasm that will enable him to jump right in and fire these young people with a love for music. That is the work which the musician can do in the public schools, and I don't believe that one can start children too early in this cultural process.

### Making One's Salary Higher

"Why don't more men go into this field," you inquire, "is it because of the low salaries?" Not necessarily. When I first came to New York after graduating from Williams, I hadn't 'arrived' in the musical world, so when a chance came to take up the music work in the Newark high schools,

I jumped at the chance. When I left there after several years' activity I was getting the maximum salary of a regular teacher, so it's absurd for a man to hesitate about going into that work on account of low salaries. He can make his salary higher as he makes his services more valuable.

"There is George Oscar Bowen, for instance, who has grown until he has charge of all the music instruction in the schools of Yonkers, N. Y. If the musician adds to his supervisorship the salary of a church job, he should be able to live in entire comfort, and he'll be doing just as much for art as the man who prefers to give recitals in dimly lighted salons.

"With the high school students in Newark I was able to get such good results that I had them reading at sight a contrapuntal chorus from 'Elijah' without any piano accompaniment. Another sort of experience in this line I had at the Polytechnic in Brooklyn, where musical appreciation formed a large part of my instruction. As I was working entirely with boys, it was not so easy to arouse enthusiasm for singing, but they grabbed eagerly at any interesting information about music. As opera makes the most direct appeal, I started them with that, but if I had had more time, I would have taken them through symphonic music and other forms, as well. With girls it would have been a simpler matter to start in with music in its broad phases, as they seem to grasp it instinctively.

"These 'Poly Prep' boys first learned about the operas from my reading them the opera stories of Anna Alice Chapin, and it was great to see them pick up those features of the operas which were essentially dramatic. I took twelve of these lads over to hear 'Siegfried' at the Metropolitan, and was amused to see that they didn't care for the last act (in which they are joined by some adults), because they had to wait so long for something to happen. The second act they liked very much.

### "Tagging" Musical Ideas

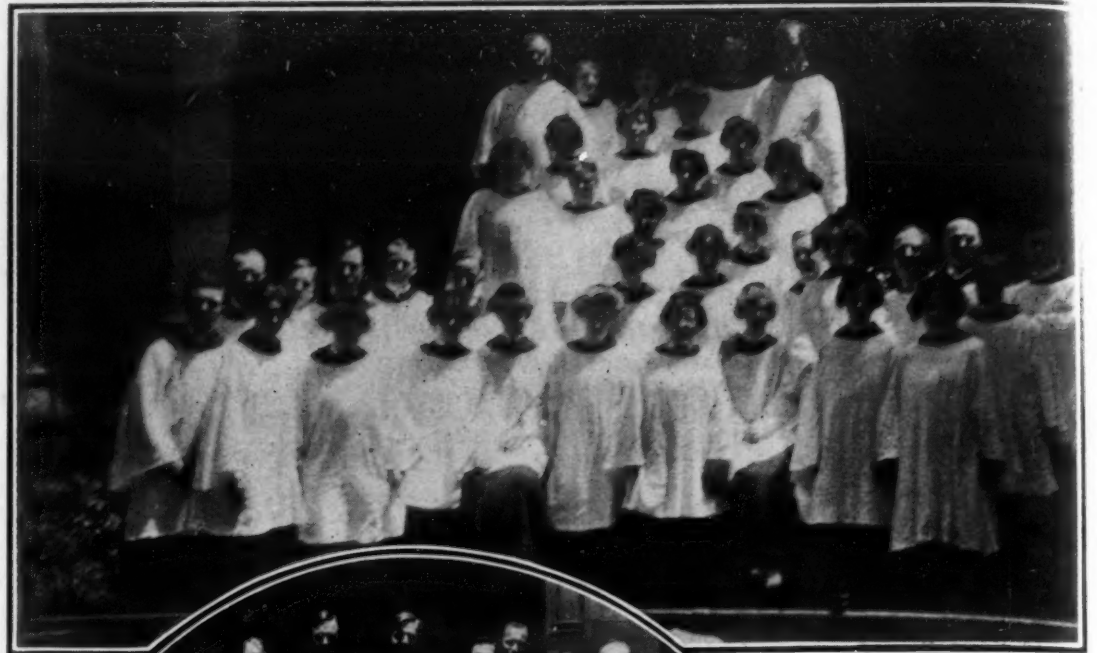
"My method of arousing the appreciation of the 'Poly Prep' boys was to help them to 'tag' various forms of music. For instance, I would sing a Schumann song to them one day, explaining its meaning, and the next time I might play then a Chopin piano piece in the same manner. By the time thirty of these demonstrations were finished, they would have a goodly number of songs, operas, composers and what not, nicely tucked away in the pigeon-holes of the brain, with an appropriate 'tag' attached intelligently to each one. That is the sort of education that arouses interest and thus makes real music lovers. To my mind, what we need in this country is not finer artists so much as a more intelligent laity.

"For this profession of music supervisor in the schools, it's evident that the more a man knows about the technic of singing the better his results with the pupils. It is only recently that choirmasters began to wake up to the fact that it is necessary for them to know something about the voices which they are handling. So it is with the supervisor, and that is a practical way for the esthetic artist to employ the vocal skill which he complains is not fully appreciated."

That Mr. Safford practices what he preaches in regard to choirmasters' understanding tone production is proved by the fact that he is himself a voice pupil of Robert Hosea, the New York instructor. His opinion of Mr. Hosea's ability, as well as his own characteristic enthusiasm, is shown in his protestation: "It would please me more if you would write an interview with Bob Hosea instead of me."

"I hadn't been in the Hosea studio more than six seconds," continued Mr. Safford, "before I became convinced that this was 'just what the doctor ordered' for my voice. I have a 'big' baritone and Bob Hosea's treatment of it agrees exactly with my own ideas about singing. I don't pretend to be a singer, for I'm studying it chiefly to round out a thorough musical equipment, but if I ever did become a singer I'd want to go into oratorio, opera or some big work.

"A discussion which we had with some friends about a certain singer shows the way Hosea and I feel about singing. When



Scenes about historic St. George's Church in Stuyvesant Square, New York. Charles L. Safford's Choir on the stairs. In the circle the choir assembled for a rehearsal; seated, front row, Miss Daniell at left; at right, Miss Armstrong; central figure, second row from top, Henry J. Burleigh, the noted baritone and composer; on his right is John Price.

we had boosted up the good points of this singer, one of our opponents remarked, 'Yes, but he couldn't sing a recital.' The idea that one must judge every singer as to whether or not he could sing a recital amused us so much that this sentence became one of the studio jokes and when any one produces a particularly good tone, somebody is sure to tell him: 'Yes, but you couldn't sing a recital.'

### Baseball Terms Applied to Recitals

"It strikes us as almost ridiculous for a big, husky man with a voice as large as mine, for instance, to come before an audience and 'boo' out a delicate little song which seems better suited to a soprano or a mezzo. To get anywhere near the atmospheric effect, he often uses a falsetto or plays other tricks which his voice was not intended to perform. As Hosea is a baseball 'fan' and baseball terms are used with musical applications in his studio, I might aptly express a big, virile singer's going out of his sphere by comparing it with Christy Mathewson's going to pitch against the East Orange High School team. Each singer has his sharply defined type of work, just as, in baseball, Sam Crawford, 'follows through' like a golfer and 'wallops it out', while Ty Cobb follows him by knocking one of his short 'daisy cutters'."

Actual operation of Mr. Safford's ideas of voice culture and musical appreciation may be observed at New York's quaint old Saint George's Church, in Stuyvesant Square, where he began his duties as choirmaster and organist early in the Spring. That he is making practical application of his vocal training was evident from his leaving the MUSICAL AMERICA office on the run, in order to keep an appointment with three of the choir boys for a singing class.

"I've told them that I am willing to give them lessons free, as long as they will agree to work and improve their voices, for that will mean an improved tone for the choir. The vast size of Saint George's calls for brilliant singing and the acoustics cover up any little crudities which may result in this striving for brilliancy. We are carrying out the intention of the rector, Karl Reiland, to have the music express the militant Christianity of the church. The cathedral-like edifice calls for a highly dramatic element in the music—that is, music with a 'punch'. There is no reason why church music should not have this 'punch' as much as opera. Even a minister must have this quality in his sermons, or they will not be impressive.

### Putting a "Punch" in Church Music

"Helping us to produce the 'punch' in our music is a remarkable choral equipment. Besides our twenty-five boys, we have a mixed chorus of fifty, a most prominent

figure of which is Henry T. Burleigh, widely known not only as a church baritone, but as a musician of high standing. Then we have the able services of Myra Armstrong, who leads the altos, and Jane Daniell, leader of the sopranos, and John Price, our leading tenor, not forgetting 'Fred' Anthony, the indefatigable librarian.

"Perhaps our greatest assets for the future are our supplementary choirs. There are thirty girls in the Wednesday night choir, and twenty little girls in the Lenten choir, besides a small junior chorus, which is a 'feeder' for the boy choir. It is the rector's hope to have these choirs all joined into one huge chorus for many of our services, and our choral resources were displayed somewhat in that way at the funeral of J. Pierpont Morgan.

"Along with this creating of a big body of choristers, who will give the proper 'punch' to our music, the social side of the choir is far from neglected, and the choir boys often have their baseball games, besides being divided into groups for their vacation near Lime, Connecticut, at Camp Rainsford, named for Dr. W. S. Rainsford, who did wonders in building up this parish."

An interesting phase of Mr. Safford's personality is found in his sensing of the narrow gulf that divides the sublime from the ridiculous in music, as exemplified in his "musical burlesques." While speaking of the dinner of the "Bohemians" to Arthur Nikisch, when he played and sang his Handelian oratorio burlesque on "Good morning, have you used Pear's Soap?" Mr. Safford was asked, "Were you not described as the 'man who made Nikisch laugh'?"

"That may be," answered Mr. Safford, "but what he said to me afterwards was: 'Where did you learn to play the piano so well?'" K. S. C.

### Mannes Sonata Recital for Sir Edward Elgar

Mr. and Mrs. David Mannes, who have just given their series of three sonata recitals in London with very great success, were invited to give one of their programs at the home of Sir Edward and Lady Elgar, where they appeared on the evening of July 1. They will remain in Europe until October, when they return for their second tour to the Middle West.

### Mme. Namara-Toye Has Son

Friends of Mme. Namara-Toye, the distinguished coloratura soprano, are interested recipients of small cards attached by a blue ribbon to a larger card engraved "Mr. and Mrs. Frederick Henry Toye, No. 1729 Winona Boulevard, Los Angeles." The smaller card announces the birth of Frederick Namara-Toye on June 26.



## MERIDEN N. H., TESTS MUSICAL POSSIBILITIES OF THE PAGEANT

Celebration of the Hundredth Anniversary of Kimball Union Academy Suggests Anew the Tremendous Field that Exists for the Development of American Music in This Form—Historical and Symbolical Episodes Poetically Illustrated in Music, Dance and Pantomime

By ARTHUR FARWELL

Composer of the Music for the Meriden Pageant

THE two performances of the pageant of Meriden, N. H., took place under the happiest imaginable auspices on the afternoons of June 24 and 25, on the pageant grounds which were a hillside overlooking the little town of Meriden with its Academy from a distance about two-thirds of a mile away. The event was the celebration of the hundredth anniversary of Kimball Union Academy, and the pageant was sub-titled "Education in the New Country Life."

William Chauncy Langdon and myself have been studying the question of the pageant with relation to music for some time, and this was our first opportunity to give concrete and untrammelled expression to our ideas upon the matter.

The town of Meriden consists chiefly of its Academy. It is situated on the hilltop and lies about midway between Cornish, Vt., and Lebanon, N. H., and is eight miles from the nearest railroad or trolley. This latter fact made the transportation of visitors a very difficult problem. In one direction lies Mt. Ascutney, some fifteen miles away, and in every other direction there are hills similar to the one on which Meriden is situated. By placing the pageant field upon a hillside in the opposite direction from the town from that in which Ascutney lies it was possible to make the prospect from the grandstand include simultaneously the pageant ground in the immediate foreground, backed by clumps of low white pines and firs, Meriden on its hilltop in the middle distance and Mt. Ascutney far beyond. The grandstand was built to hold 2,000 people and the orchestra stand was backed into the trees on the left of the pageant stage, with its reflecting back and top so arranged as to throw most of the sound to the audience, while also allowing it to be sufficiently well heard on the stage.

The greatest difficulty to meet in connection with the pageant ground was that the stage continued to go down hill from the foot of the grandstand, instead of being level or being upon an opposite slope facing the grandstand, as is more often the case. The ground did flatten out somewhat at a little distance from the grandstand and in front of the trees. Mr. Langdon, however, made ingenious use of the hill in various ways in working out the dramatic action. The chief eventual difficulty with the slope was with the dancing, which, however, under Madeline Randall's direction, was worked out very successfully and beautifully.

### Nine Historical Episodes

The pageant itself consisted of nine historical episodes involving music only in an incidental historical way, and five scenes of a lyrical and symbolical nature enacted in pantomime with orchestral music throughout, and occasionally with chorus. All the music of these five scenes was composed by myself. The history of Meriden is the history of its Academy, which has passed through many vicissitudes, and has exerted a broad educational influence. Immensely successful about the war time, its fortunes fell off at a later period with the degeneration of New England farm life. With the regeneration of the latter, and under the strong leadership of Charles Alden Tracy, principal of the Academy, it has entered a new condition of prosperity. The pageant was due to the initiative of Mr. Tracy.

The problems set the composer by Mr. Langdon were of the most engaging sort. For example, the first of the musical scenes presents a horde of wild nature spirits clad in skins, emerging from the trees in a wild dance, the orchestra having first preluded with a few bars of the "Hymn of the Vision," which occurs at the conclusion of the scene. A group of Puritan pioneers, men, women and children, enter at the foot of the stage and try to make their way up the slope against these spirits, who repre-

sent the wild and severe nature aspect of New England, so difficult of conquest by the early settlers. The pioneers are several times driven back, but finally, led by Education, a virile youth in classic raiment, they prevail against the nature spirits and win to the highest point of the stage, where they turn and behold the completed Academy, the vision of the future, on the hilltop across the valley. The chorus bursts into the "Hymn of the Vision," at the close of which the pioneers make their exit processional, while the nature spirits retire into the woods.

The chorus was composed in part of those upon the stage and in part of a group of singers massed in front of the orchestra stand. At the entrance of the pioneers an old Puritan hymn tune is introduced in the brass and bass of the orchestra, as a sort of *cantus firmus*, above which the wild dissonant dance music continues, rising to a series of climaxes as the nature spirits repulse the pioneers. After a momentary triumph of the former the music presents the arduous toiling of the pioneers up the hillside, led by Education, in which the rhythm of the dance is still discernible, up

ments of trade, the blacksmith with his anvil and hammer, the ox-driver with his team, women with their spinning-wheels, and so on. The music is of a jubilant and festive nature. There now appears the figure of Idleness, in filmy draperies, dancing and luring men away from their work. At first, expressing disapproval, the onlookers at last become interested. Her dance concludes, and she induces the country folk themselves to dance, at first two or three, and later most of them. The dance degenerates into a riot when two men attempt to get the same girl for a partner.

In the midst of the broil the minister enters. He quells the riot and shows the people two large tomes. These are "The Classics," that being the title of this interlude. The music, which has followed the dramatic sequence of the episode, rises in a great wave of sound as the minister reads from the first book. The present is brushed away. Julius Caesar, Virgil and Cicero enter through a vista and pass across the pageant stage to martial music. The minister then reads from the other book to a second wave of sound, and there

appear the Hebrew prophets, Moses, David, and Isaiah to the broad music of an old Jewish hymn. The processional exit of all on the stage is made to the music of the entrance, now dignified to a stately rhythm.

### "Uncle Sam's" Two Sons

The third musical scene is a pantomimic humoresque, "Clarence and Ruben," Uncle Sam with his city and his country son in a scene representing some of the injustices existing in the relation of city to country. In this there was no occasion for the music to follow dramatic sequence. It is simply a rollicking "Americaneque" with certain old fiddle tunes of the Tennessee mountains as the basis of the country music and some downright original ragtime for the city music.

The best musical opportunity of all, as well as the most difficult, was the fourth musical scene "The Birds." Meriden is the center of bird conservation in America, its bird club, led by the naturalist, Ernest H. Baynes, having exerted a broad influence on bird preservation in America. This scene is opened by a teacher who musingly expresses his hopes for the future of art and culture, especially music, at the Academy. He finds the spot pleasant and sleeps. Music in violet draperies appears from the woods and invokes the birds. First, the wood peewee is heard, then the notes of the song sparrow. Little children cleverly costumed as the particular birds in question flit in and out among the trees. In a moment of hush the exuberant note of the hermit thrush is heard. Finally, all the birds join in, the various notes blending symphonically in a riot of bird melody. The birds disperse, last of all the wood peewee, whose plaintive note dies away in the last bars of the music. The whole scheme of the bird music is supported upon an undercurrent of "dream chords" with

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Upper Circle: Arthur Farwell conducting his music at the Meriden pageant. Upper panel: Uncle Sam with his city son Clarence and his country son Ruben. Center panel: Final tableau of the pageant. At the right: William Chauncy Langdon, author of the pageant. Lower circle: "The Dance of Idleness."



## THROG AT AMERICA'S BIGGEST EISTEDDFOD

Welsh from Many Lands at Pitts-  
burgh Contests — Scranton  
United Choral Success

PITTSBURGH, Pa., July 7.—Sweet Cymric melodies, dear to the Welshman's heart, have charmed this city for a week. At Exposition Hall, where more than 10,000 persons have been present daily, the International Eisteddfod closed to-night. Throughout the week the sessions have been devoted to music, art and recitation.

Wales, noted for its music, revealed to America men and women whose voices held qualities that charmed hundreds who never before attended events of a musical nature. There has never been a time in the history of this city when so much genuine melody has been heard. Old Welsh folk songs, lullabies and rondelets, rendered by the silvery voiced natives of Gwlad, gave the audiences a veritable feast of music.

### Evan Williams's Triumph

Evan Williams, the celebrated tenor, featured strongly as leading soloist. Right in his element and filled with the spirit of his ancestry he carried the immense audience by storm. The singing of fifteen united choirs, numbering 1,000 voices, was another inspiring influence.

H. E. Krehbiel, the music critic of the New York Tribune, one of the three adjudicators of the Eisteddfod, announced on July 2 that no award could be made in the competition for an American anthem, for the manuscripts submitted did not meet requirements. In this decision Dr. D. Vaughan Thomas and Dr. Daniel Protheroe, of Chicago, the other adjudicators, concurred. The prize withheld was \$250.

The following awards were announced: Memorial poem to the Rev. W. Crwys Williams, Brynmawr, Wales; contralto solo—first, Florence Johns, New York; second, Helen Heiner, Pittsburgh; epitaph, George M. Reese, San Diego, Cal.; short story—first, O. W. Griffith, London; second, R. H. Williams, Wales; third, Gynon Davis, Wales; tenor solo, John B. Seifert, Pittsburgh; oration—first, W. O. Griffith, Wales; second, James F. Steele, Pittsburgh.

When the fifteen choirs were preparing to sing an excited man cried out that there were four too many singers in the Oakland Male Choir of Pittsburgh. Immediately confusion reigned throughout the hall. "Put them out! Disqualify them!" was shouted. The tumult was prolonged until it seemed to threaten disruption of the entire program. James J. Davis, president of the Eisteddfod, restored quiet with the an-



Group of notables from all parts of the world who attended the International Eisteddfod in Pittsburgh July 2 to July 5. Bottom Row—Fourth from left, the Rev. Dr. J. Wynne Jones, a celebrated pastor of Baltimore, Md.; fifth from left, the Rev. Evan Rees, of Cardiff, Wales, Dyfed of the National Eisteddfod of Wales, who came here to conduct the Gorsedd; first from left, Armour W. Sharp, bass soloist, of Chicago

ous choruses repeating over and over the songs, "Castilla," by Protheroe, and "What Care I How Fair She Be." The adjudicators, long accustomed to hearing wonderful singing and, therefore, somewhat cold to the charm of music, listened enraptured as did the veriest laymen of the vast audience.

### Wales Wins

Wales triumphed. It was, perhaps, fitting, that the choir which had journeyed so far and striven so hard, should be awarded the prize of \$1,000. The Mendelssohn Choir, of this city, was awarded second prize. The adjudicators' decisions were well received. When the awards were announced every true Welsh heart in Exposition Hall exulted at the fact that the singers of Gwlad, with the lilt of the thrush in the meadows still fresh in their ears, had taken the highest honor of the great Eisteddfod.

Nearly 1,000 children's voices were raised in competition during the songfest. Choirs from various parts of Pennsylvania, Ohio and West Virginia entered in competition. An afternoon and evening were required to hear the youthful singers and the adjudicators were at a loss to name the deserving ones. It was after a long deliberation that first prize, \$250, was awarded the Etna-Sharpburg, Pa., choir; second prize, \$150, to the Snodgrass school, Pittsburgh district choir, and third

sopranos, tenors, contraltos and baritones also contested. The mornings were devoted to preliminary examinations, at which time hundreds sang before the judges, who, after the eliminations, presented the names of the survivors to the session president. In the competitions the winners were: Soprano solo, Lillian Heyward, of Cleveland, O.; tenor, John B. Seifert, of Pittsburgh; contralto, divided between Mrs. Florence L. Jones, of New York, and Helen Heiner, of Pittsburgh; baritone solo and duet, P. H. Warren and Thomas Beynon, of Scranton, Pa. In the soprano and alto duet Miss Heyward and Doris Stadden, of Cleveland, O., were winners. In each instance the prize amounted to \$50.

### Tears to Welsh Eyes

The piano played an important part in the week's events. In a competition held today thirty-one competitors were heard and three selected. Helen Root, of Canton, O., "for poetical feeling and an understanding of Chopin's refinement," was awarded the \$50 prize. Her nearest competitors were Alexander Bachocki, of Scranton, and Elspeth Prichard, of this city.

To the mammoth audience that daily crowded the immense building there was something every moment to bring fresh memories of the Cymru. When the children sang "Out in the Fields" the Welsh hearts beat faster because of memories that pictured a setting sun aslant the meadows and brought back the evening song of the birds. There were thousands who heard the children sing who were unable to restrain their tears. Welsh women, with melodies of the fatherland, charmed the audience in soprano, contralto and duet solos.

Incident to the International Eisteddfod, history was made. For the first time in America the Gorsedd, which was created to promote and develop music, poetry and artistic genius, was held. And the first American Branch of the National Gorsedd of Wales was formally created today with the following officers: The archdruid, Cynonfarrd; the Rev. T. C. Edwards, of Kingston, Pa., his assistant; H. M. Edwards, Judge of the County Court, Scranton, Pa., registrar, R. H. Davis, of Pittsburgh, and treasurer, John Worthington, also of this city.

### Many Join Gorsedd

For the first time in America many were taken into the sacred circle of the Gorsedd, also, the different degrees of ovate, bard and druid being conferred on about forty. The Gorsedd dates back to the time the Gaelic people drove the Gaul from Britain and the ceremonies carried out here today were identical with those Julius Caesar witnessed when he invaded Britain fifty-five years before the coming of Christ.

An impressive occasion was the ceremony of the Sword, one of the Gorsedd rites, when the Rev. Dr. Evan Rees, archdruid of Wales, raised a sheathed blade above his head and the bards circled about him. At the latter's signal each man advanced and placed the tips of his fingers upon the weapon.

"Is there peace?" cried the archdruid. "Peace," was the unanimous response. Many notable men and women from all

parts of the world attended the Eisteddfod. Dr. J. Wynne Jones, a celebrated pastor of Baltimore, Md.; Dr. D. Vaughan Thomas, a noted musical critic of Swansea, South Wales; Hon. W. R. Hughes, of New York, N. Y.; W. N. Williams, state senator from Utah; R. N. Williams, United States Senator from the same state; Prof. William Ap Madoc, of Chicago, and the Rev. Dr. William Surdival, of Chicago, were among those attending.

The International Eisteddfod was essentially for the Welsh. Hon. H. M. Edwards, of New York, at one session declared that he hoped to live until an Eisteddfod was held where nothing but the Welsh language would be heard. It is almost a certainty that those who were there and could not claim Welsh ancestors wished they were from Gwlad. The Eisteddfod adjourned to meet again in 1915 at the World's Panama-Pacific Exposition in San Francisco, Cal. Thousands who attended the sessions here expressed their determination to be present.

More than 50,000 visitors were here during the week. Hotels and rooming houses were overcrowded and many were forced to find accommodations in private dwellings. From South Africa and Alaska; from Wales and Canada, and the Pacific slope, the visitors came—almost all Welsh, with patriotic Cymric memories urging them on and the remembrance of childhood days on the heaths of their native Gwlad.

### Final Adjudication

At the close of the Eisteddfod on Saturday night the adjudication of the chief choral competition for mixed voices was read by Dr. Thomas. The first prize of \$5,500 and a gold medal was awarded to the Scranton United Choral, of Scranton, Pa.; the second prize of \$1,000 went to the Haydn Choral Society of Chicago, Ill., while the third, \$500, was given to the Cleveland Choir, of Cleveland, O. Upon this announcement the chief adjudication of the entire Eisteddfod, the audience rose and cheered the victorious choruses. John T. Watkins, the successful leader of the Scranton choir, was carried to the stage by his friends, while bouquets were showered at him. H. W. Owens and J. Powell Jones, conductors of the choruses from Chicago and Cleveland, respectively, were cheered also. Thus the greatest Eisteddfod in the history of the United States came to an end. E. C. S.

### Reinald Werrenrath Re-engaged for Worcester Festival

Reinald Werrenrath, the American baritone, now abroad, has been engaged to sing the rôle of *Friar Leon*, the principal baritone rôle, in Pierne's "St. Francis" to be given at the Worcester, Mass., Festival October 2. This will be Mr. Werrenrath's fourth season at the Worcester festivals, his other appearances having been in 1907, 1908 and 1912. He is expected in New York from Europe about July 16.

The Nijinsky-Karsavina troupe of Russian dancers will visit South America for the first time next Fall to fill an engagement at the Colon in Buenos Ayres.



Prof. William Ap Madoc, director of music and art in the Chicago schools, addressing the bards of the Gorsedd

nouncement that the offending chorus had been debarred.

Perhaps the most notable event of the week was the singing of the Rhondda choir numbering approximately 150 male voices. On this, their first visit to America, the Welsh singers entered into competition with choirs from Utica, N. Y., Columbus, O., Homestead, Pa., Cleveland, O., Sharon, Pa., Jackson, O., Scranton, Pa., Steubenville, O., Johnstown, Pa., Wilkes-Barre, Pa., Granite City, Ill., Edwardsville, Pa., and two choirs from this city. Commencing early Friday afternoon the competition lasted until far into the evening, the vari-

prize, \$100, to the Beaver Falls, Pa., choir.

Armour W. Sharp, of Chicago, against keen competition, was awarded the bass solo prize. In adjudicating the solo and awarding the prize Dr. D. Vaughan Thomas, of Swansea, South Wales, gave a pleasant descriptive talk on the different faults and qualities of the competitors' voices.

Ladies, also, played a melodic part in the songfest. Choirs from a dozen cities entered the ladies' choral competition for the prizes of \$500 and \$250, respectively. The Cannonsburg, Pa., choral club won first prize and second went to the Pittsburgh Ladies' Choral Club.



## Opera Composers of Italy Since Time of Verdi

Wolf-Ferrari, the Many-Sided, a Composer Hard to Catalogue—Devout Mystic in the "Vita Nuova," Subtle Humorist in the "Secret of Suzanne" and Operatic Dime-Novelist in the "Jewels of the Madonna"—Early Promise of Mascagni and Leoncavallo Unfulfilled—Giordano and Zandonai.

By HERBERT F. PEYSER

Fifth in Series of Articles on Contemporary Operatic Composition

CONSCIENTIOUS classification of a contemporary composer often entails difficulty and sore perturbation. Sometimes the trouble arises from a failure to realize the full extent of his genius or to apprehend its precise nature, sometimes from the indefinite trend of his artistic tendencies. For the latter reason Ermanno Wolf-Ferrari is something of a problem to the present-day chronicler of musical conditions. But at best his genius is neither a profound nor a broadly important one. Wolf-Ferrari is still young and who shall foretell what the future will bring to light? There were some a few years ago who discerned in him the attributes of purest genius and who emphasized with a certain amount of gusto their faith in him as the superior of Puccini. But the passage of time seems in no manner to have altered the relative positions of the two composers.

Just what is Wolf-Ferrari and in what category shall he be placed? For the present, no definite answer is possible—save for the sweeping assertion that he is not a genius of the highest order. He gravitates too uncertainly between opposing tendencies. He has pursued at various times several trails leading each to an utterly different goal but he has persevered on none of them. Three times at least he has effected a complete spiritual and aesthetic metamorphosis of himself and there seems no reason to believe that he will stop at three. His gifts are unquestionable; the impulses which govern their utilization are not. Wolf-Ferrari is but another phase in the exemplification of the most radical defect of modern musical activity—the want of a definite ideal and of a consistently directed spiritual purpose.

America first came to know Wolf-Ferrari about ten years ago, but in the concert hall then, and through the medium of his elaborate cantata, "La Vita Nuova." The work made an impression which subsequent repetitions served to deepen. The average modern Italian oratorio is a dry and scholastic affair. Through "La Vita Nuova" there coursed warmth and life. Years of German experience and German training had equipped the composer with a thoroughness and facility of technique and a skill in workmanship that set him high above his average Italian colleague. Then, too, German blood flowed through his veins by virtue of his semi-Teutonic parentage and manifested itself in the unerring comprehension of the profounder significance of Dante's poem. The sureness with which the young composer reflected in his music the mood, the spirit and the atmosphere of mystical fervor and mediaevalism of the amazing sonnets to the Lady Beatrice, seemed to speak of one who stood in close proximity to the borderlands of genius.

### The Sparkling "Secret"

Wolf-Ferrari's subsequent appearance was in a totally different guise. When the



Left, Riccardo Zandonai; Center (Seated), Pietro Mascagni, and, Right, Ruggiero Leoncavallo

little "Secret of Suzanne" was brought to the stage those who had listened in respect and admiration to the "New Life" rubbed their eyes and asked themselves through what strange process of transformation had passed the mind which had conceived the noble and loftily aspiring cantata in order to give utterance to this sparkling, effervescent frothiness. In reality the "Secret" was a little gem of its kind, fashioned with exceptional deftness, delicacy and sprightly charm, the very ebullience of Latin humor combined with the thoroughness and fine intricacy of German workmanship. Yet the technical machinery was never obtrusive; effects were calculated with admirable surety. First impulses led to a general description of the music as Mozartean, though a well-defined element of modernity gave

ber of the neo-Italian operatic fraternity. He stood alone, a sort of law unto himself.

More characteristically Italian in its dramatic aspects was "Le Donne Curiose," based as it was on a Goldoni farce. In the appreciation of a work of this kind, however, the element of national idiosyncrasy is a potent factor. To Anglo-Saxon hearers the humor of the thing was pitifully obvious and puerile. The charm of the "Secret of Suzanne" was potentially enhanced and emphasized by the brevity and pithiness of the piece. The tenuous material of "Le Donne Curiose" afforded at the most material for one act. To extend it over three was a piece of folly for which nothing could compensate. Musically it fell below the "Secret" in melodic invention though its structure, its orchestral and harmonic methods were quite similar. Thin as the material may have been, the handling was marked at every moment by winsome grace and lightness of touch.

### Wolf-Ferrari as a Veritist

As a result of the "Secret" and "Le Donne" there were many ready to hail Wolf-Ferrari as the deputed restorer of the honorable old genre of opera buffa so long neglected in Italy. Then, without a warning, the "Jewels of the Madonna" was launched and musicians who had basked in the gentle dream of further agreeable lace and gossamer dainties were awakened with a rude start. Where was the Wolf-Ferrari of yesterday? Had he betaken himself into temporary retirement or abdicated altogether? If the "Secret of Suzanne" was of a totally different manner from the "New Life" the "Jewels of the Madonna" inhabited an entirely different world from either. It was not a case of development, or of extension of previous characteristic methods. At one fell swoop the composer had sundered the ties that bound him to Germany and had gone over, bag and baggage, into the camp of the Italian veritists. He had succumbed body—and to all outward appearances—soul to the operatic carnival of blood, lust, crime. No other Italian of to-day could have written the "Vita Nuova." None could so successfully have achieved the quasi-Mozartean elegance and charm of the "Secret." But anyone could have written the "Jewels of the Madonna." It is altogether without any distinguishing individual trait of style.

It is useless to comment upon the "Jewels" from the dramatic standpoint for the mere reason that it is identical in its salient features with the general run of material which serves the purpose of the veritist. Its psychology is often forced, distorted and unnatural and its crucial dramatic turning-point unconvincing. Musically it is coarse, rude, vulgar. There is dramatic warrant for some of its crass triviality and cheapness, but at certain other moments Wolf-Ferrari let the melodramatic reins slip from his grasp. He had glowing opportunities for an explosive erotic musical proclamation at the moment that *Maliella* yields to *Gennaro's* embraces. He failed inexplicably to rise to them. Gone is the melodic graciousness of the earlier period, gone the fluid and transparent orchestral finish, gone the lucid and carefully woven polyphonic pattern, gone the *esprit*, the sparkle, the grace. All is gross, thick, heavy, muddy and crude.

Such, up to the present, is Wolf-Ferrari. What his future will be can scarcely be foretold in the light of his past. Is he truly the devout mystic of the "New Life," the refined and subtle humorist of the "Secret" or the operatic dime-novelist of the "Jewels?" Is he a freak, an elaborated Jekyll-and-Hyde, a sort of pluralized personality, or, perchance, a mere commercial-

ist? In deference to his unmistakable talents it is best to hazard no final judgment as yet. Perhaps his forthcoming setting of Molière's "L'Amour Médecin" will lead him back into the byways of elegance and put an end to all unpleasant doubts as to the man's sincerity. And perhaps, on the other hand, the "Jewels of the Madonna" is only too absolute a proof that something is rotten in the state of Denmark.

### Mascagni and Leoncavallo

Mascagni and Leoncavallo are among the most curious phenomena in the annals of music. It is questionable if two more successful failures ever existed. Each created what may from one point of view be regarded as a classic. Each strove mightily thereafter to outdo his first and supreme achievement and each became more inextricably engaged in the quagmire of failure in proportion to the violence of his efforts to exalt himself. Both of them delivered their message twenty years ago and all the

[Concluded on next page]



Umberto Giordano

the shimmering score a character and an individual physiognomy quite its own. The essence of its humor was as Italian as that of the opera-buffas of Rossini and Donizetti. The tang of modern harmony set off its melodic abundance to piquant advantage.

"Suzanne" seemed to establish a very definite place for Wolf-Ferrari among Italians, even though Italy itself snubbed and ignored him. It afforded temporary gratification to the judicious in demonstrating to practical purpose that the country was not incapable of aught save the stressfulness and turgidities of Puccini and the hysterical passions, the blood, thunder, bombast and fustian of the lesser veritists. Wolf-Ferrari was not to be measured by or contrasted with any other existing mem-

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## Opera Composers of Italy Since Time of Verdi

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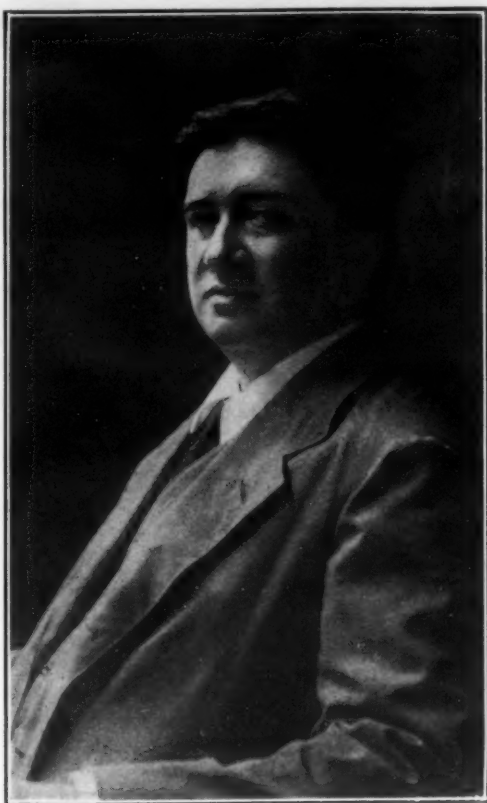
bitter experiences of the interim have not brought them to a realization of the fact. In spite of occasional rumors of a brilliant recrudescence, nothing happens to alter their status. They could not, unfortunately, shine with Puccini's steady light.

To-day, as yesterday, Mascagni signifies "Cavalleria" and Leoncavallo, "Pagliacci"—this though each of them has turned out anywhere from six to a dozen operas in the intervening time. Both works had their frenzied worshipers two decades ago and they have preserved them to this day. However, time has done something to mitigate the exaggerated importance that was originally attached to them. Twenty years ago Italy, suddenly initiated into a newer and freer operatic style than it had ever previously been accustomed to, lost its head and discretion so far as to tell Mascagni to his face that "he had made the people forget Wagner," or some other little stupidity to that effect. The good man, who had previously languished in such poverty that he could not afford a fire to warm his house and burn his "Cavalleria" intermezzo as he desired after completing it (fact!), was so thoroughly overcome by his unaccustomed glories that he continually begged his wife to "pinch him, that he might know he was really alive." Undoubtedly he was sensible to the coarseness and crudity of much of his *chef d'œuvre* and he tried to make amends by polishing up his technic for his future operas. But when these came the mental cupboard was bare of ideas to feed them on. One has but to compare "Iris" to "Cavalleria." Discounting the fine "Hymn to the Sun," the whole work is a dreary waste. The orchestration had been far more carefully attended to. But where were the melodies—contrasted with "Cavalleria" the unmelodiousness of "Iris" is almost unbelievable—where the vitality, the intensity of expression and warmth?

### Not Great But Sincere

"Cavalleria" is not great, but its sincerity is ineluctable and its passion rings true.

Its tunes are cheap, often unblushingly so, but their fitness to the general scheme of things is unquestionable. Furthermore they are in a manner individual. Nor is Mascagni's score without atmosphere—you find it at the very outset in *Turiddu's* "Siciliana" and in the choruses of Sicilian peasants. Verdi never wrote a page more typically Italian than either of these. There are blemishes—think of the dramatically impotent "Intermezzo," and the unutterably cheap "Brindisi." But think, too, of the



Ermanno Wolf-Ferrari

emotional warmth of *Santuzza's* "Voi lo sapete" and *Turiddu's* farewell to *Mama Lucia*.

Custom and box-office expediency have associated "Cavalleria" and "Pagliacci" in a sort of indissoluble wedlock. Never do they seem to function so well as in conjunction. Those who take greatest delight in applauding the combination do not as a rule differentiate greatly between the qualities of the two. Yet Mascagni's is much the sincerer and more convincing work. Less refined in its external manner,

it is more forceful and irrefutable in its rough eloquence. "Pagliacci" simulates virtues that it does not possess. *Canio's* so-called lament is cheaply and superficially sentimental, and its appeal is precisely by reason of this quality. There is more legitimate sentiment in the prologue, which has long been reduced to the position of a show-piece for ambitious baritones. A mere show-piece, too, without any dramatic *raison d'être* is *Nedda's* "Ballatella." The dramatic pith and moment of the score is shaped largely through borrowings from Wagner. The sinister phrase portraying *Tonio's* darkly vengeful sentiments is but a slight variation of the theme of the *Volungs*, out of the "Ring." Leoncavallo took his own where he found it and made no secret of it afterwards. If the anecdote of Leoncavallo and the unknown journalist to whom he freely admitted his borrowings in "Pagliacci" were not true it would, at least, have been well invented.

After "Pagliacci," Leoncavallo, like his contemporary, continued to write. Like Mascagni, he is writing yet. But as there was but one "Cavalleria," so there has been but one "Pagliacci."

### Giordano and Zandonai

Sometime before Verdi's death Umberto Giordano sought the aged veteran's advice relative to providing an operatic outfit to Sardou's "Madame Sans Gêne." He had misgivings as to the propriety of making Napoleon sing. The composer of "Aida" told him that Napoleon could be made to sing with as much appropriateness as *Radames*. Giordano—to his credit be it said—was not utterly convinced and "Madame Sans Gêne," though annually promised, has not yet attained completion. But Giordano was not idle. He "operatized" "Fedora"—he had doubtless taken to heart the success Puccini had achieved by ministering musically unto Sardou's "La Tosca"—though to no good purpose. He wrote "Andrea Chenier" and in "Siberia" produced what was much like a lyrical version of Tolstoy's "Resurrection." Great composers are only too often deficient in critical foresight. Giordano has done little to justify Verdi's faith. He scarcely differs from the horde of little music-makers with which Italy is overrun. He lacks originality, invention and a strong dramatic sense. He had, in "Siberia," the good sense to draw liberally upon the vast stores of Russian folk music. But his very use of these folk songs betrayed weakness of musicianship. They were quoted

literally, but not developed symphonically as an integral portion of the score.

Puccini, as was noted in the preceding article, has been keenly alive to the importance of the new harmonic byways opened up by Debussy and his followers. There is evidence that his younger compatriots are inclined to follow suit in the matter. When Riccardo Zandonai's "Conchita" was brought to light last year the work was found to be strongly impregnated with contemporary Parisian influence, not unmixed, however, with flavoring derived from Wagner and Richard Strauss. Zandonai may develop into a figure of importance and "Conchita" may eventually be recognized as a youthful artistic error. The composer was badly handicapped by a defective libretto. But while his score was, as a whole, dull and utterly deficient in inspiration there were moments that held forth promise. It had several episodes of captivating color, engrossingly atmospheric and it had something of a well-defined virility. The impression conveyed was, to an extent, that of a personality that had not yet found itself. His later-written "Melenis" scarcely bettered matters, but Zandonai has come forth more promisingly in a recent set of songs. The style is as yet a strong reflex of French models, but there is still the feeling of a definite individuality.

### Wagner Manuscripts Fetch Large Prices

For a single sheet of paper, on which Richard Wagner had written a few words, together with six bars from "Siegfried," the sum of 450 marks was paid at an auction in Berlin the other day. The original manuscript of the eighth scene of the first act of "Tannhäuser" brought 550 marks. At the same auction seven minuets written by Mozart when he was thirteen years old were sold for 2,375 marks, while Weber's first grand sonata for piano was knocked down for 3,100 marks. Nearly \$200 (825 marks) was paid for a letter by Gluck in which he wrote to a friend that he had no use for praise by the French, "for they are as changeable as the weathercock."—*New York Evening Post*.

Ruby Heyl, of the Chicago Opera Company, is to sing shortly at a London concert arranged by her teacher, Clara Novello Davies.

The proceeds of the Lower Rhine Music Festival, inaugurated under the direction of Fritz Steinbach amounted to 50,000 marks.

## HOWARD E. POTTER

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Dear MUSICAL AMERICA:

While at the seashore the other day, trying to escape the heat, I discussed with one of our most prominent managers the tendency of the newspapers to report inordinately any scandal which affected a member of the musical or the dramatic profession. Even the humble chorus girl was not exempt.

This led us to analyze the public attitude in such matters. Evidently the editors of the various newspapers that publish such scandals—and they are the leading daily papers of the country—are convinced that the public is greatly interested.

The manager, who has had a career of more than a quarter of a century, and has directed the tours of artists of all descriptions, including some of the highest rank, said that his experience was that scandals concerning professional people were not so interesting as many thought, but were published as evidence that the attitude taken by the general public to the profession was correct, namely, that the members of the profession, in a general sense, did not reach the same moral standard as the average citizen; or, if you wanted to put the matter more bluntly, were more or less addicted to immorality.

For that reason, he said, singers or players, actors or actresses, who lead moral lives are paraded as the exception.

He further said that in his own experience there was a strong tendency to visit social condemnation on artists who were not of the highest rank about whom there had been some scandal. He gave several instances, notably that of a well-known singer who has a fine standing on the concert stage but for whom he said he had had considerable difficulty in making engagements owing to some scandal that had come out about him.

On the other hand, he declared that in cases of artists of the highest standing and reputation scandals seemed to affect them favorably, whether they were men or women. Indeed, he went so far as to say that they were almost an asset to the great artist as well as to his manager.

"Let a world-renowned tenor," said he, "get into a terrible mess, and if his voice is as fine as ever he will draw bigger crowds than ever. On the other hand, let some poor concert singer get into the divorce court or into the newspapers in the way to which his wife may object, and many of my correspondents, local managers, will write to say that they do not care to engage him for next season."

From this the manager deduced that the public is willing to forgive an artist of the highest rank about anything and everything, but will visit stern disapproval for any lapses on those who cannot reach the same artistic height.

"Look at the scandals," said he, "which accompanied the lives of Wagner, Liszt and others. Did it make any difference in their popularity, in their vogue, in the crowds that went to hear them? Not a bit. But let some poor German tenor who is only what one might call 'fairly good,' yet well worth all that is paid him make a mistake, and lo and behold! neither operatic nor concert manager wants him. He has simply put himself outside of the pale."

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Among the grand choruses of praise which is resounding from the press all over the country regarding the remarkable figures given out by your editor at the convention of music teachers at Saratoga, concerning the \$600,000,000 spent on music in all its forms annually in this country, there are a few discordant notes. One of them comes from the *Atlanta Journal*, which said, editorially, that if we do spend \$600,000,000 a year on music we know precious little about it.

I notice that the *Evening Post* copies this fling, as have several other papers.

Evidently some of the men who write on musical topics for leading papers are wholly ignorant of the progress this country has made even in the last five years in the way of musical activity and culture.

I gave a few facts to a gentleman who writes for a prominent daily on musical matters. I found that he was hopelessly and woefully ignorant of what was going on right under his nose.

One paper, I notice, says that we are not a musical people in the sense that the Italians are. Now I have personally the greatest affection for Italians and for Italian music; but what great symphonies, for instance, have the Italians produced? Is there such a thing as a decent symphony orchestra in the whole of Italy?

I have heard singers in the streets of Naples. Some had remarkable voices, while others, with the aid of a cracked mandolin and an equally cracked violin, produced a cacophony which was thrilling!

As for the military bands of Italy they are, as a rule, so far below those in this country that they are not to be mentioned in the same breath.

And as for the instruments they use! Ask anybody who has been even in Rome and Milan whether, after hearing a few bars he did not have to control a disposition to take to the woods.

The Germans are a very musical people; but would anybody dare to say that harmony results from every German chorus full of beer and bluster?

Has no man ever been deprived of his wits by hearing "dot leedle German band" playing persistently off the key in the court yard of his apartment house?

It makes me just sick and tired to have men besmirch their own nest and deliberately state that about all we care for in this country are negro melodies and ragtime—or, for special diversion, the hymns of Moody and Sankey.

Think a minute how many thousand Italians and Germans and Frenchmen and Spaniards—foreigners of all kinds—have come to this country! Add to them their descendants. Why, it is a libel on our foreign population! It means that when they come here they forget what they liked and loved abroad.

It is a slur on our orchestras and our choruses, most of which are composed of foreigners. It is a slur on the thousands of students working hard in the conservatories and schools of our little towns, as well as of our big ones.

Go and tell the average man that in Newark, N. J., there are many competent music teachers with students that can rise and stand severe examinations and he will laugh at you. And yet it is the truth.

There is more good music in Cincinnati to-day than in some German towns that I could name—and prove my case!

Why should there not be when there are so many Germans in Cincinnati? And the same is true of St. Louis. Why should it not be when there are so many Germans in St. Louis. And the same is true of Milwaukee. And why should it not be when there are so many Germans in Milwaukee?

When you slur this country, to start with, you slur New York, with its million Germans. Have they all suddenly lost their love for music?—their musical taste, their musical culture, their devotion to music, their ability to play an instrument when they became American citizens?

\*\*\*

Then there is the other sneer:

"Well, you may have a few players or singers who are more or less foreigners or of foreign descent—but you have no composers."

Great glory! Didn't you, a couple of years ago, pull out a list of over sixty women composers whose works, of the highest class, were worthy of being published, and which sold well?

"Oh yes," I suppose somebody will say, "of course, there is MacDowell."

It is always safe to mention MacDowell—because he is dead!

Right on my desk lies a concert overture for orchestra entitled "Im Frühling," written by a certain C. Crozat Converse, who now, in Bergen County, New Jersey, is peacefully living out his later years as a man of letters of the highest distinction, a member of some of the most renowned scientific societies, and known particularly in the musical industries as one of the great pioneers in the reed organ business, as an organist and musician of accepted distinction in the days of his activity.

No doubt many will say they never heard this overture, which, by the by, is only one of Crozat Converse's works.

Well, it was good enough to be played by Theodore Thomas a number of times, with the Philharmonic in New York, in Brooklyn and in Chicago. It is programmed in Thomas's biography, edited by George B. Upton, and is now published by Edward Schuberth & Co. of New York. It ranks in popularity with its composer's "American Overture."

Perhaps some will say they never heard of that. Yet the "American Overture," by Converse, was good enough to be played a number of times by Theodore Thomas and by no less distinguished a conductor than the late Anton Seidl!

Converse is only one of a number of whom this might be said—that his work had found favor with conductors and musicians of unquestioned ability, experience and distinction.

Why Americans—and especially American writers for the press—should be so prone to belittle everything belonging to their own country is beyond me!

It is high time that somebody rose up and protested against it. Not as an outrage on patriotism, but as an outrage on the facts—which can be easily discovered—by anybody who has the honesty and the patience to look them up.

\*\*\*

Some musicians were bewailing the going out of the old Bohemian resorts of the better class, where, if you did not want to be filled up with a number of greasy dishes, some half cooked macaroni and a quart or two of red paint, you could go and get a really good meal and a really good glass of wine at a moderate price.

One or two were inclined to think that the decadence of these places was due to the fact that the money was no longer spent on food and drink, but on a cabaret show for which bad singing and the flesh-colored tights of fat ladies were provided—and as these cost money it was impossible to give soup that was anything more than a yellow liquid in which something or other floated.

Well, I know of at least one place where you can get a good and well-cooked dinner at a moderate price, with neat and tasty surroundings, good waiters and wines that are not only fair in price but good in quality. I refer to the old Hotel Brevoort, on lower Fifth avenue, on the corner of Eighth street.

This, half a century ago, used to be the most fashionable hotel in New York. Here it was that the late King Edward, when Prince of Wales, was entertained. Here the nobility and gentry, when they deigned to come over from the other side, made their headquarters. The politicians never made much headway there. In later years, of course, society has moved uptown. To-day the hotel is patronized by many foreigners, particularly French people, as the proprietors are French, by artists, singers, some business men. The Pleiades Club, the most noted Bohemian organization in New York, gives its regular Sunday dinners and entertainments there.

I know of no place in all the city where, in a nice, cool, comfortable dining room, or in the café, you can get a better dinner for a dollar and a quarter than you can there.

My only fear is that in mentioning it I will spoil my own comfort and that of my friends and will, through this gratuitous advertisement, assist in overcrowding the place. Many a good dining place has been spoiled by publicity.

When the crowd came the cooking got worse—and the cook got drunk!

\*\*\*

Here is a story about Paderewski, who is coming over next season, which, I believe, is new. You know that in the early part of his career the great Ignace was not very successful, and, indeed, it was not until he went to the celebrated Leschetizky that he commenced that career which afterward made him world renowned.

One day a gentleman happened to meet Paderewski and referred to his having studied with Leschetizky.

"Oh, yes," replied Paderewski, "he taught me how to play billiards!"

If the story holds water it will illustrate the proverbial gratitude of musical prodigies to those who have helped elevate them to their position.

One thing is certain: Paderewski can play billiards in an unequalled manner, and it is no uncommon thing, when he is touring the country, to find him in the billiard room of a hotel playing with anybody who will come along and tackle him, to the last minute, when he has to rush to the hall where he is to give a recital.

Your

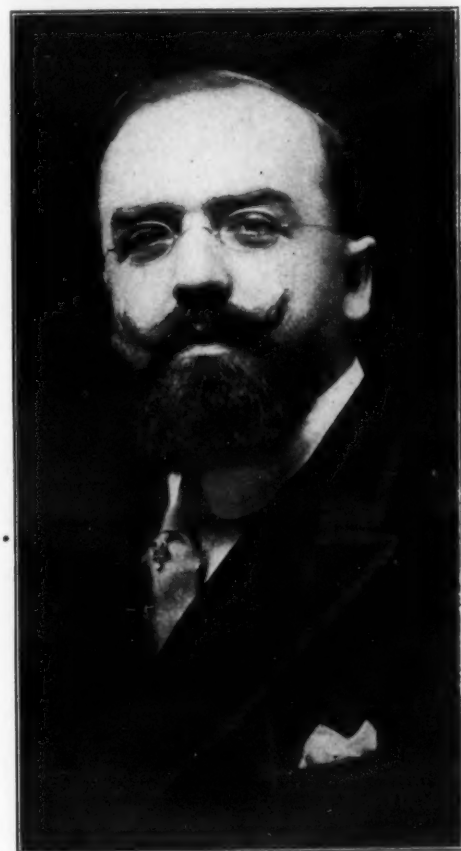
MEPHISTO.

Ludwig Hess to Sing with Julia Culp Next Season

During the season of 1913-1914 Ludwig Hess, the tenor, will appear in joint recitals with Julia Culp, and will give also many individual recitals before the great universities.

Mr. Hess has acquired a splendid reputation as an oratorio singer and is known especially because of his interpretations of Bach. The Hess recitals in Germany are regarded as events, where the armies of young singers and vocal teachers flock in order to derive lessons in style and interpretation.

## TANARA PUPILS SEEK ADDED LESSONS AT HIS ITALIAN VILLA



Fernando Tanara, Vocal Teacher and Conductor

Despite the fact that Fernando Tanara has gone abroad for his annual Summer stay this prominent musician has by no means found a respite from his teaching labors, as several of his American pupils have followed him to Italy for additional instruction. These supplementary classes are being conducted at the villa on Lake Como, which is the Summer home of Maestro Tanara and his gifted wife, Gilda Longari-Tanara, the soprano.

A practical sign of Mr. Tanara's pedagogic skill is found in the engagement of one of his pupils, Lillian Eubank, for next season at the Metropolitan Opera House, where Mr. Tanara was one of the conductors and the coach to many of the Metropolitan stars. Mr. Tanara returns in the Fall to America to resume the regular classes with his many pupils.

## PATRIOTIC SONG COMPOSERS

Most Authors of National Anthems  
Have No Other Claim Upon Fame

It is a curious fact that most of the songs that have made history were written by men who had no other claim to immortality, says the *New York Sun*. The "Marseillaise" is the only production of Rouget de Lisle which has survived, and "The Wearing of the Green" was the work of an anonymous purveyor of ballads to the street hawkers of Dublin.

When the British bombarded Baltimore in 1814 a young lawyer of the town, Francis Scott Key, was inspired to write "The Star-Spangled Banner." Key wrote many other poems now forgotten. Max Schneckenburger, an obscure Swabian merchant, who never published anything else, composed in 1840 some verses of which the burden was thus translated:

"Dear Fatherland, no danger thine,  
Firm stand thy sons to watch the Rhine."

Little of these was heard until thirty years later, when the Franco-German war gave them an enormous vogue. They were then adopted as the national anthem of Germany.

Cavalieri Noncommittal on Report of  
Engagement to Muratore

PARIS, July 6.—Lina Cavalieri was asked to-day whether it was true that she is engaged to marry Lucien Muratore, the tenor. "Not for the moment," was her reply. It is said that Mme. Cavalieri, who has been engaged for the Boston Opera Company next season, intends to take her son to America and have him educated there.

## Eleanor Spencer's Success Abroad

Eleanor Spencer, the young American pianist, who will make her initial American tour next Fall under the direction of Antonia Sawyer, has been achieving successes abroad. A recent performance in Stettin was praised by such papers as the *Ostsee Zeitung*, *Pommersche Zeitung*, *General Anzeiger* and the *Abendpost*, the critic of the last named journal speaking of her "wonderfully sympathetic touch" and "the absolute clarity of her technic."



## A TENSE SITUATION IN OPERA

**What Will Happen to Hammerstein Next Season?—Legal Aspects of His Re-entrance in Field of the Metropolitan—Whole Operatic World Seemingly Arrayed Against Him—His Plucky Refusal to Ask Advance Subscriptions**

By ROBERT GRAU

IN view of the character of the engagements revealed through the cables to the local press one may not entertain much doubt as to the type of grand opera that the Wizard of Long Acre Square intends to mete out to the New York public. Truly, there is everything to indicate that the intrepid Oscar means to indulge in the same kind of operatic warfare that only recently was the cause of his elimination from all active participation in New York's interesting operatic scheme.

But here we have a man who is unwilling to end his career out of harness. Mr. Hammerstein's original plan was to present opera in the language of the nation solely and at a lower scale of prices than prevails at the Metropolitan, but he now claims that the close association between the Metropolitan and Century operatic interests was established in particular opposition to himself, and he has altered his plan accordingly.

The legal status of the interesting situation created through the contract existing between the Metropolitan directors and Mr. Hammerstein was surely serious enough when applying to Hammerstein's right to conduct an opera house for a lesser grade of opera than that which prevails at Fortieth street and Broadway. Hence, one

may only conjecture what is to be the outcome, now that the restricted impresario is determined to oppose the rival institution in precisely the same manner as he did at the Manhattan, when grand opera received a greater impetus than at any period in the last half century.

### Not Asking Subscriptions

Engagements or even negotiations with such notable operatic figures as Melba, Anselmi, Barone, Renaud, and others of a like calibre named in the cables show clearly that, unless restrained by the courts, Hammerstein proposes to make his impress not by securing a large advance subscription, not by issuing a promising prospectus, but rather by surprising the musical public by his actual achievements on the stage of the new opera house.

To the writer, the warring impresario expressed himself as follows a few days ago:

"Why should I ask people to subscribe before I can tell what I am going to give in return? I ask no one to donate money toward the cost of the erection of the new opera house and it will be time enough to invite subscriptions for the actual performances when I have completed my organization."

When I suggested that with three different operatic seasons in prospect the public must make its choice and that it was fair to presume that his achievements at the Manhattan Opera House would cause many to wish to show some appreciation and encouragement—

"But," says Oscar, "I can't ask any one to commit himself to an expenditure of dollars and cents on past achievement. Let the others do that. All I am willing to say now is that I shall give New York opera of the very first grade at prices as low as I can consistently make them. If the musical public has confidence in me perhaps it will hold back its decision as to where it will extend patronage until I am ready to say just what I am going to give."

### A Passion with Hammerstein

In these days when one opera house boasts of a million dollar advance subscription and another claims daily receipts of \$1,000 for a wholly new scheme, it is indeed a novel spectacle to see one man, seemingly unaided by outside capital, erecting his own opera house in a locale far from the accustomed operatic center, and yet making no effort to pledge his public to financial support.

Opera with Hammerstein is a great passion. It was always so. I can recall when, in the earliest period in his career as manager of the Harlem Opera House, he was willing to guarantee any high-class musical organization against loss, simply, as he expressed it, because, "If the public won't

come, I can go with my family every night and in the course of time other people will follow too."

Surely it will be a tense moment, that one wherein a jury of American citizens is called upon to decide the legal complications that surround the latest Hammerstein venture, but there many who believe that it will be difficult to find twelve men who will eliminate from their minds the distinctly sentimental phase that is certain to loom up conspicuously when Oscar presents his case from its many angles. And there are still others who believe that this sentimental viewpoint as regards the jury has been thoroughly thought out by the Metropolitan interests, and perhaps this fact may account for the vigorous manner in which the latter are acting in the effort to forestall a possible competition.

### Not to Be Caught Unprepared

Certainly there is much to indicate that the Metropolitan people do not propose to be caught unprepared in the event of a legal victory for Hammerstein, and this explains much of the combined activity abroad of all the impresarios identified with American opera. Moreover, it is stated that Mr. Hammerstein himself expects to precipitate the legal trial of the case by charging "restraint of trade" in connection with some of the proceedings abroad wherein Oscar has come out second best.

In a recent article, the writer suggested that the season of 1913-14 would witness "the field against Hammerstein," and now with a clearer vision it would seem to be "the world against Hammerstein," for so important is the latter in the eyes of the established operatic interests that not only have they combined against the common enemy but have called in as allies almost all of their influential foreign associates. "Anything to beat Hammerstein," seems to be the slogan.

Truly, the situation is the most interesting in operatic history. Will history repeat itself? Will the Wizard of Long Acre Square emerge in triumph from his 1913 trials and tribulations as he did in 1909?

Who shall say?

### Mme. Cavallazzi Sails for Italy

Malvina Cavallazzi, for four years ballet mistress of the Metropolitan Opera House and head of the ballet school there, sailed last Tuesday for Italy to spend the remainder of her days in well-earned leisure at her home in Ravenna. Mme. Cavallazzi first came to New York as premiere danseuse at the Academy of Music when Henry Mapleson, whose son she married, was impresario. She made her first appearances at the Metropolitan in the régime of E. C. Stanton.

### Holyoke, Mass., Meets Raised Price for Alma Gluck

HOLYOKE, MASS., July 7.—Alma Gluck and the New York Philharmonic Orchestra are attractions planned by the music committee of the Board of Trade and the Holyoke Music Club for the coming season. Although Miss Gluck's price has risen from \$700 to \$1,000 since last season the committee will provide this sum, as well as the \$1,500 required for the orchestra. The Hoffman String Quartet, from the Boston Symphony, and Evan Williams, the tenor, are among others to be heard.

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## ECHOES OF MUSIC ABROAD

**Busoni Again to Conduct "Master-Course" at Basel in September—Cavalieri, One of Paris Opera's Three Exotic "Thaïses," Appears with Fiance in "Romeo and Juliet"—Berlin Heard More than 1,200 Concerts During the Recent Season—Celebrated Finnish Choir Sings Finnish Compositions in London—State Subsidy Inadequate for Paris Opera Performances**

BEFORE going on to Bologna to assume his new duties as director of the Lyceum of Music in that Italian city Ferruccio Busoni will stop over in Basel for the month of September, there to hold again a "master-course" in pianoforte playing at the Conservatoire such as he took in charge last year. Such "master-courses" were held in other days by Bülow and Liszt. Conrad Ansoorge is one of the few who continue the custom—his scene of Summer activities in this field is Königsberg, in East Prussia.

At the Basel Conservatoire Busoni is to devote three afternoons a week to giving lessons, and in addition he will give a recital for the benefit of the students every week. According to the London *Daily Telegraph* the fee for pupils is \$60 for the month, while outsiders who wish to attend lesson-classes but not to play at them are to be permitted to attend on payment of a fee of \$10.

ON the scent for the "human interest" element news chroniclers may concentrate their attention for the moment upon Lina Cavalieri and Lucien Muratore and the almost simultaneous announcements of their betrothal and their appearance together at the Paris Opéra in "Romeo et Juliette." The return of Mme. Cavalieri to the Opéra at this time has served to stop the gap caused by the sudden collapse of Mary Garden's engagement, due, it is said, to an over-fatigued voice, and the consequent postponement until the Autumn of the Paris première of "The Jewels of the Madonna."

Cavalieri made her *rentrée* as *Thaïs*, a rôle sung there during Miss Garden's recent engagement by Marie Kousmetzoff, for after her American season Miss Garden found that *Salomé* and the polishing off of "The Jewels" were alone more than her resources could stand. It is a noteworthy fact that not one of the three impersonators of *Thaïs* that have proved most alluring to the Paris public is a Frenchwoman. The Scottish-American Mary, the Italian Cavalieri, the Russian Kousmetzoff—these are the three *Thaïses* upon whom the directors of the Opéra rely for a full house whenever the "Meditation"-al Massenet opera is sung.

In the current revival of Henri Février's "Monna Vanna" Muratore is singing the rôle he will sing in Boston next season. Mlle. Hatto has the name part, which Miss Garden is to create for Boston, and Vanni Marcoux is the *Guido*, which he will surrender to Henri Dangles at the Boston Opera.

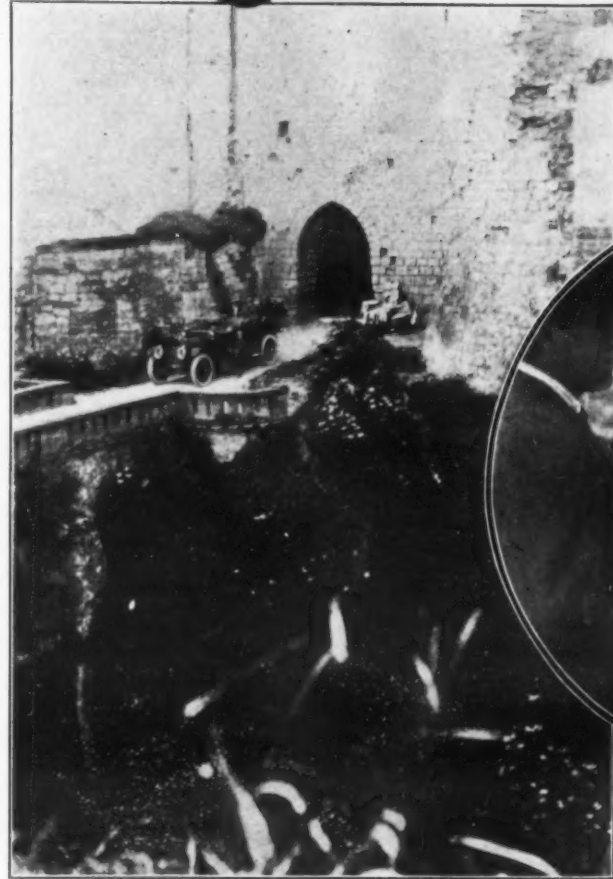
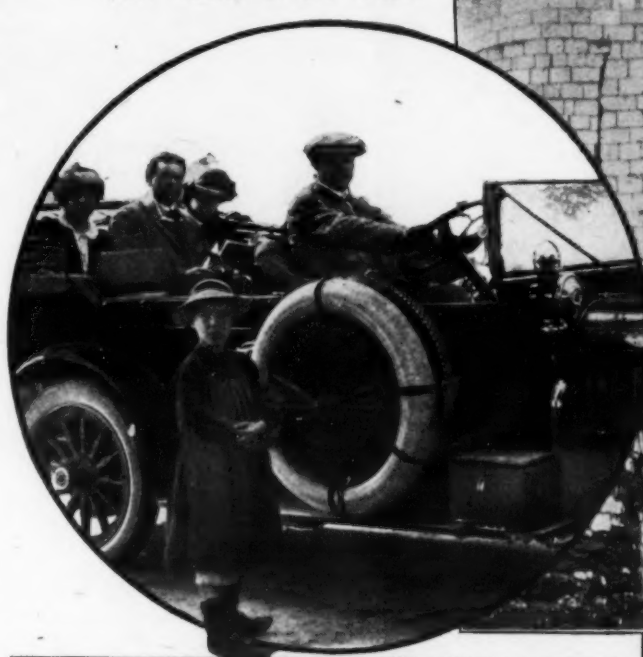
Before Marthe Chenal, she of the glowing eyes, comes over to be the *Aphrodite* in Oscar Hammerstein's production of Camille Erlanger's opera of that name she will sing the rôle in the hundredth performance of the work at the Paris Opéra Comique. The century mark was to have been reached by "Aphrodite" this Spring, but the performance, necessitating a re-studying of the piece, was finally held over till next season. Whether Regina Badet, the French *danseuse*, will be engaged to enhance the production at the American Opera House is not known, but it is interesting to recall, at any rate, that Mary Garden, who was eager to be *Aphrodite* at the Manhattan, admitted that Badet was necessary to an adequate performance of the opera.

Whatever may be the ultimate fate of Gabriel Fauré's "Pénélope," its composer may find satisfaction in the fact that before being taken off for the season it had ten performances at the Théâtre des Champs-Élysées.

DIFFICULTIES multiply for the directors of the Paris Opéra year by year as the cost of the performances is becoming constantly greater while the

State's subvention remains stationary or is even reduced. It is for this reason that M. Couyba in his report on the budget

(Mr. Hadley at the Wheel.)



(Mr. Hadley at the Right)

### Henry Hadley and His Automobile Party Around the Ruins of the Old Chateau at Chimon, France

HENRY HADLEY, the eminent American composer and conductor of the San Francisco Symphony Orchestra, was due to arrive in New York this week, having departed aboard the *America* on July 4. Mr. Hadley ended his sojourn abroad by taking a motor trip in his new Packard car, with a party of friends through the Chateau country in France.

for fine arts before the French Senate made complaint of the disproportionately low subvention.

A performance at the Opéra entails, on the average, a cost of \$4,200, of which but \$800 is covered by the State subsidy, so that \$3,400 must be brought in through the box-office. At the Opéra Comique, too, the expenses have become much greater of late years, for whereas twenty years ago a performance required an outlay of only \$900, to-day the average performance costs \$1,400.

STATISTICS of the recent music season in Germany and Austria show that the most numerous contingent of concerts has been supplied by women, with song recitals. And yet, as *Le Ménestrel* truly remarks, the general opinion of the public, of critics and even of many artists

is that the evolution and advancement of music are by no means benefited by this multiplicity of "personal manifestations," a great number of which have interest only for those who give them and are remembered only by their friends.

Berlin heard, in all, 1,210 concerts during the 1912-13 season; Vienna, 435; Munich, 430; Hamburg, 298; Dresden, 293; Leipzig, 292; Frankfurt-on-Main, 213; Breslau, 190; Stuttgart, 112; Karlsruhe, 99, and Prague, 79.

Munich's season is interesting for the increase of its piano, song and violin recitals and chamber music concerts over the previous season, and the decrease in orchestral and choral concerts. Between September 17 and May 26 the Bavarian capital had 102 song recitals, of which 76 were given by women, 26 by men, as

have taken the trouble to make pianoforte transcriptions of "L'Après-midi d'un faune" and "Fêtes," which even then, as was announced a few days before the performance, could be played only "by courtesy of the composer and the publisher, Eugène Fromond, whose permission is being sought?"

The English pianist gave the transcriptions pride of place—the required permission had evidently been secured—on the program of his recent London recital, but the experiments seem to have been hardly justified. "Fêtes," it is true, made a somewhat better effect than the other work, and for the reason that it depends less upon color and more upon rhythm. Otherwise the program was not devoid of the more strictly classical element, inasmuch as Handel, Scarlatti, Bach and Mozart were all represented. There was some left hand Scriabine later, and a bit of Mendelssohn, one of the "Characteristic Pieces"; earlier there had been Schumann's "Davidsbündlertänze," and the closing "parade piece" was Liszt's F Minor "Transcendental" Etude.

FINLAND'S famous choir, "Suomen Laulu"—which, being interpreted, means "The Song of Finland"—met with ready appreciation on the part of London critics at the three concerts that marked its recent introduction to the English public. At the same time as recognition was accorded its position as a choir of the highest rank, however, the qualification of superlatives was made that "offhand one might name half a dozen towns in the North and Midland of England where singing as good as, and occasionally better than, that of the Finnish Choir may be heard quite frequently."

At the second concert the singing of this band of Finns under Heikki Klemetti's baton again, it is recorded, "delighted all ears by the beauty, the finely-controlled enthusiasm and the finish of their singing."

This chorus first came into being in 1900 as a male voice choir and as such it toured various countries on the Continent with success. Seven years later, however, it was reorganized as a mixed choir, and now it consists of about sixty-five voices, drawn mainly from the professional classes. Conductor Klemetti has been telling Robin H. Legge of the London *Daily Telegraph* that there are very few countries possessing older musical traditions than Finland, but the material foundation for these traditions is difficult to find. That circumstance is said to be due to the fact that the old city of Turku (Åbo), Finland's former capital, and a city of great culture, has several times been destroyed by fire. Indeed as recently as 1827 it was burned to the ground, and with it there perished the University Library, which contained practically all the treasures, literary and artistic, amassed in bygone years. A few of these treasures, however, were saved, among them being the mediæval collection of school songs, entitled *Piae Cantiones*, some of which date from centuries back, and were first printed as long ago as in 1582.

Though many of these songs may be of Finnish origin it is not quite certain that such is the case; but at least they have become absorbed into the musical blood of the Finn, and that is a main point. So far as can be ascertained the earliest modern Finnish composer of rank was Bernard Crusell, who, born in 1775, died in 1838; but he lived most of his life in Sweden, and had little if any influence over his countrymen. It is for this reason that pride of place is nowadays given to Fredrik Pacius, who died as recently as 1891; he composed the first Finnish opera.

But even Pacius is not regarded as the founder of the national Finnish school. That honor seems to be divided among Martin Wegelius, Emil Genetz and Robert Kajanus. Of these, the two former stand out prominently as composers for chorus, a form of music the Finns love, as do the Northern English; but Kajanus is essentially an orchestral composer, and the immediate forerunner of Jean Sibelius.

Of course, the folk-song plays a considerable part in the music of Finland, and many examples were sung at the London concerts in arrangements by Mr. Klemetti, while what were described as old Gregorian folk-songs from South Osterbotten were also in the scheme. Mr. Klemetti states that Finnish music is almost invariably influenced by the folk-song, which gives to it its "tense, concentrated, rather triste character."

Mr. Legge adds that, though little may

[Continued on next page]

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## ECHOES OF MUSIC ABROAD

[Continued from page 9]

be known of Finland as an artistic country, it has not lagged behind other nations in its endeavors to fall into line. For example, Helsingfors, the home of the "Suomen Laulu," has generally harbored some one or other eminent musician not a native for the sake of broadening the views of the native. At one time Busoni was resident there and there have been others of almost equal eminence.

Naturally the choir's repertoire is drawn principally from native sources, but, even so, it appears not to be extensive enough for three entirely different and distinct programs. Of the non-Finnish compositions it sang, Tschaikowsky's "Where the Angels Are Singing" was sung at all three concerts and Palestrina's motet, "Ad te lavani oculos meos," at two. Of the native works Sibelius's "Boat Song" charmed all three London audiences. It promptly established itself as a special favorite. It sets forth the tale of how the Finnish Orpheus, Vainamoinen, passes up streams and rapids in his boat on his quest of the Sampo, or Holy Grail.

Selim Palmgren's "In the Wilderness" was another work that had three hearings. Palmgren, who ranks with Melartin as one of the two outstanding members of the younger Finnish school, is the official accompanist of the choir. Conductor Klemetti's arrangement of an old Finnish country song, "The Stars Are Brightly Shining," with solo for a soprano voice, and his settings of three medieval school songs from Finland were all given at two of the concerts, as were also Madetoja's "The Flower on the Grave" and Kuula's "The Apple Trees," Madetoja and Kuula ranking next to Palmgren and Melartin.

Other composing Finns represented on the programs were Oskar Merikanto, who composed the first national opera written to a Finnish text, and Armas Järnefeld, a contemporary of but slightly younger men than Sibelius and at present occupying the post of musical director of the Royal Chapel at Stockholm. Mme. Maikki-Järnefeld was the soloist at the London concerts.

BOTH of the large opera houses in Buenos Ayres inaugurated their 1913 seasons with Wagner. Neither performance, however, evolved a great deal of interest, the companies engaged for this Summer being less noteworthy, on the whole, than usual. At the Coliseum "Die Walküre" was the opening opera; at the Colon, "Lohengrin." Both were sung in

Italian, of course. The performance of "Lohengrin" caused considerable discussion, particularly in regard to the work of the tenor, Cesa-Bianchi, who had the name part. In "Die Walküre" the principal rôles were in the hands of Mme. Rakowska, Maria Roggero, an American with an Italianated name; the tenor, Vaccari, and the bass-baritone, Cirino. The conductor was Marinuzzi.

The Coliseum's second bill, Mascagni's "Isabeau," found greater favor. It had the advantage of having again the gifted Maria Farneti in the name part, a rôle she created in Buenos Ayres under the composer's baton two years ago. Associated with her in this performance were the tenor, De Muro, and the baritone, Faticanti. Verdi's "Don Carlos," on the third evening, was sung to a cold and indifferent audience by a competent cast, headed by Juanita Capella, the tenor Palet and De Luca.

The Colon's conductor this season is Mancinelli, and the repertoire will include "Salomé," "Manon," "Oberon," "La Sonnambula," "Die Meistersinger" and "Götterdämmerung."

A dispatch to Paris from Buenos Ayres states that Maria Barrientos, the Spanish coloratura soprano, who is to sing for Oscar Hammerstein next season, has arrived there after a pleasant voyage "in which poker played a terrible rôle."

UNDETERRED by the alarming prospect of hearing 6,200 violinists at one concert many Londoners journeyed out to Crystal Palace the other day for the ninth annual violin festival of the National Union of School Orchestras. The occasion brought together young fiddlers from schools in every district in and around the English metropolis, and every one of the 6,200 was said to be a "whole-hearted enthusiast." The growth of this movement to cultivate a love for music in a practical manner is best illustrated by a comparison of its earliest and latest figures. At the first festival, held nine years ago, 700 young violin players took part, a number completely swallowed up in the astonishing total of 6,200 in this year's gathering.

EVERY year the Royal Society of Musicians of Great Britain spends \$25,000 in providing for musicians who have fallen upon hard times and caring for the widows and orphans of members. On June 26 the society celebrated its 175th anniversary with a dinner in London. All young musicians who have attained their majority are eligible for membership. J. L. H.

## ZOE FULTON WINS FAVOR

Pittsburgh Cordial to Contralto Soloist with Festival Orchestra

PITTSBURGH, July 7.—Zoe Fulton, contralto, who recently received much favorable comment because of her performances with the Aborn Opera Company in Humperdinck's "Hänsel and Gretel," was the soloist at one of the evening concerts of the Pittsburgh Festival Orchestra, Carl Bernthaler, conductor, on the Schenley lawn. She was heard in the Saint-Saëns aria, "My Heart at Thy Sweet Voice," from "Samson and Dalila" and in songs by Strauss, Thomas and Brahms. After her aria with orchestra she was so heartily applauded that she was compelled to add the Barcarolle from the "Tales of Hoffmann" as an encore.

As the result of her singing on this occasion Miss Fulton, who has become one of the best liked artists in this city, added very materially to her local reputation. Her voice is a true contralto, especially rich and resonant in its lower register.

She will enter the concert field more extensively the coming season under the management of Marc Lagen, the New York manager. Her first engagement will be a recital with Oley Speaks and Carl Bernthaler in Newark, Ohio, early in September.

Soder-Hueck Pupils Aid French Violinist in Connecticut Concert

A benefit concert for a charitable institution was given by Georges Vigneti, the French violinist, on Wednesday, June 25, at Norwalk, Conn. Caroline McCausland and G. Ward Van Alstyne, pupils of Mme. Soder-Hueck, the New York vocal teacher, assisted. Mr. Vigneti delighted his hearers

with three groups of violin solos. Miss McCausland, a gifted lyric soprano, who sang recently with much success in a Schumann-Heink musicale, was so well appreciated that she had to sing an additional number. She is only sixteen years old. Mr. Van Alstyne, a soloist of a prominent Norwalk church, displayed a lyric tenor voice of sympathetic quality. He made a fine impression and was also obliged to give an encore for which he chose Sidney Homer's "Banjo Song." Despite the heat there was a large gathering present.

## MUSICAL NOTATION DEVICE

Gustav L. Becker Granted a Patent for New System

Gustav L. Becker, author of the report on standardization of music instructors at the last convention of the New York State Music Teachers' Association, is the inventor of a new system of musical notation, for which the United States Patent Office has granted a patent.

The object of the invention is to provide a system for the teaching of musical sight reading which will accentuate and develop in the student simultaneously a definite sense both of tonality and of intervals. The device provides also for the reading and writing of music without employing the staff.

Mr. Becker contends that of the various systems of syllabification for musical notation heretofore employed no system has been effective in giving to the student an equal appreciation both of scale tone and interval. His own device, he maintains, obviates the disadvantages of previous systems and combines the merits of the "movable do" methods and of those employing definite syllable indications.

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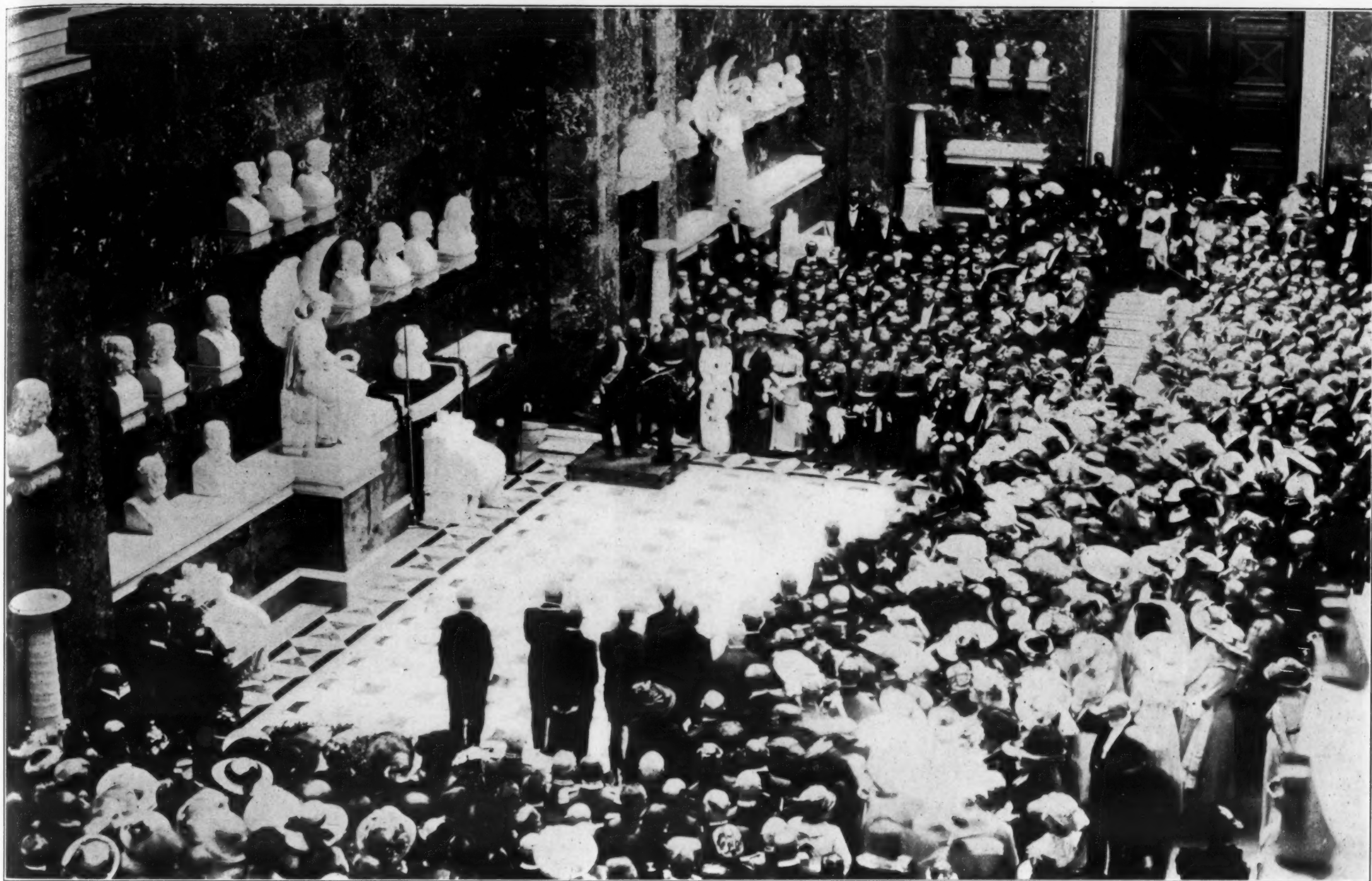
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## WAGNER'S STATUE UNVEILED IN GERMANY'S HALL OF FAME



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Unveiling of Richard Wagner's Bust at Walhalla, Near Regensburg, Germany

AMONG the many impressive ceremonies that marked the one hundredth anniversary of Richard Wagner's birth in Germany few equalled in public interest the exercises that marked the unveiling of a bust of the music master in Walhalla,

near Regensburg, Bavaria, on May 22. The Walhalla is Germany's "hall of fame," and the city in which it is located dates back to the days of the Roman Empire, when it was known as Augusta Rauracorum.

#### Anna Miller Wood Married; Will Reside in Galt, Cal.

BOSTON, July 5.—The many Boston friends of Anna Miller Wood, the mezzo-contralto, have received announcements of her recent marriage to Frederick Hall Harvey, of Galt, Cal., in All Souls' Church, Berkeley, Cal. The Rev. W. R. H. Hadgkin officiated. The bride's only attendant was Mary Pierce, maid of honor, and Murray Warner, of Shanghai, China, acted as best man. Mr. Warner was a classmate of Mr. Harvey, both graduating from Massachusetts Institute of Technology, class '93. Mr. and Mrs. Harvey will live in Galt.

#### Mme. Olitzka for Canadian Opera Company

Mme. Rosa Olitzka, who has toured this country extensively the past two years under the management of R. E. Johnston, has been engaged for the Canadian National Opera for eighteen weeks, two performances a week. Mme. Olitzka will sing the principal contralto rôles in "Trovatore," "Gioconda," "Lohengrin," "Aida,"

"Samson and Dalila," "Prophète," "Orfeo" and others. Mme. Olitzka has had an extensive operatic career in England, at Covent Garden, in Europe, and in America at the Metropolitan, Boston and Chicago operas.

#### Plans for Julia Culp's Next Tour in the United States

Mme. Julia Culp is to sing in St. Louis and New Orleans, in the Winter of 1914, and as during her first tour of America she will be assisted by the Dutch pianist, Coenraad V. Bos. For the tour next season Mme. Culp will present programs containing many novelties as well as the classical gems of three centuries will be included on her lists. Moreover, she will sing English songs at her recitals.

While pre-eminently a *lieder* singer Mme. Culp is heard also to fine advantage with orchestra; the leading orchestras of the country, like the Boston Symphony and the New York Philharmonic, have engaged Mme. Culp and the singer will also appear in the rôle of *Delilah* in oratorio next year.

#### Klibansky in Europe

Sergei Klibansky, the New York teacher and singer, is spending his Summer abroad. A portion of his time is being spent in Paris, where he has recently sung for Jean De Reszke, and where he is studying repertoire in preparation for his next season's work. The remainder of the Summer will be occupied by travel in Belgium, Holland, Italy, Switzerland and Germany.

#### Chinese Chorus Sings in Portland, Ore.

PORTLAND, ORE., July 1.—A chorus of 350 trained voices, composed entirely of Chinese, singing anthems in English, was a feature of to-night's session of the second World's Christian Citizenship Conference here.

#### Two Acquisitions to Teaching Forces of Lexington, Ky.

LEXINGTON, KY., July 2.—Harlowe Fern Dean, the Boston basso-cantante, choir director and teacher, has been chosen successor to Fred Lyman Wheeler as director of music at Christ Church Cathedral, besides being in charge of the State and Transylvania Glee Club. Mr. Dean studied at the New England Conservatory of Music, where he has been teaching for the last four years. During the past seven years

he has been choirmaster in various Massachusetts churches, and he has also directed the Boston Y. M. C. A. chorus. Mr. Dean will assume his Lexington duties on September 8 as soloist and choirmaster at Christ Church Cathedral. Another acquisition to Lexington's teaching forces is Edward Saxon, post-graduate of the Curry School of Expression, Boston. These two teachers were introduced by Anna Chandler Goff, the prominent instructor. They will live in that center of studio activity, the Arts Club.

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## HOW CLARA BUTT FOUND AMERICA

After Absence of Thirteen Years Famous Contralto Was Aghast at Cities' Growth, She Tells Australian Interviewer—Gave Record Number of Concerts in New York, Struck Zero and Torrid Weather and Became Dizzy in Grand Cañon

WITH Mme. Clara Butt and her husband, Kennerley Rumford, beginning their tour of Australia, the papers of that country are filled with the experiences of the English singers on their recent tour of the United States and Canada, a tour so successful as to cause them to arrange a return visit next Winter on their way back to England. That the contralto was deeply impressed by America is shown in the enthusiasm with which she refers to her four-months' stay.

"The whole tour was a revelation," says the singer, in an interview in the *Sydney Herald*. "It was thirteen years since I had visited the United States, and the changes within that period were nothing short of marvelous. Small towns had become great cities, while New York had developed into a world's center so vast that daily events of magnitude seemed forgotten over night. Music in that great metropolis has been urged forward by lavish sums of money, and crowds of celebrities have been attracted thither. This state of affairs naturally makes concert-giving very speculative, and heart-breaking failures are frequent. We have special reason, therefore, to be thankful, for the number of concerts we gave in Greater New York alone—nine in all—was, we were told by our manager, most unprecedented.

### Wayside Incidents

"Throughout our tour we noted similar development. Niagara, for example, once a small settlement with a few hotels, had changed to a vast pleasure resort. Buffalo had become a great city and a fine music center. Chicago, a cultured metropolis instead of a mere overgrown city. In Winnipeg we found it quite warm for this time of year—exactly six above zero. In the South we were uncomfortably warm; in the East the steam-heated apartments were especially trying to fresh-air-loving English folk. For our tour across the country, we found it best to have a private car, and on this we lived for weeks. We had four negroes to wait on us, and a cook who was a positive magician. The trip was like a continuous picnic, with concerts as wayside incidents. The children loved it. One advantage was you could simply reach out and get anything you wanted—an assertion that led Mr. Rumford to show that he cherished no illusions as to life in a private car, by declaring "the whole thing simply awful."

The trip through the Grand Cañon made a particularly deep impression on Mr. and Mrs. Rumford. It was their insistence upon seeing this wonderful land that led Loudon Charlton to rearrange their western tour.

"We shall never forget it," said Madame Butt. "That deep gash in the earth with awesome points and colossal rocks of varying colors was worth going twice the distance to see. At the bottom the Colorado River looks like a streamlet, though in reality it is a raging torrent. We all went to the first plateau, and then Mr. Rumford was inspired with the idea of descending 3,000 feet to the river. The guides take the few daring spirits wishing to undertake the trip along a narrow trail on mule-back. The mules are so sure-footed they cannot fall. We were all quite sure of that; the guides were sure, and the mules were sure; but Mr. Rumford—slyly—"when the journey was under way, had serious doubts."

### A Dizzy Ride

"It was frightful," put in her husband. "The trail was eighteen inches wide, with a sheer drop of three thousand feet. The awful mule I had simply loved to bulge over the side to show his skill. I wouldn't go through the experience again for a king's ransom."

The three Rumford children, with their governess and tutor came in for their share of attention from the Sydney papers on the party's arrival. As the ship was being docked Madame Butt explained to the interviewers how much she believed the youngsters had benefited by their journey. "It's good for them to have their fling,"

she declared. "It helps develop their originality. But now that they have had their holiday, they must settle down to study—a prospect which fails to arouse their enthusiasm. Mr. Rumford and I will be on tour for weeks; meanwhile, the restraining hand will fall on them in the house we have taken in Sydney. Their father says I spoil my kiddies."

The contralto remarked that all three children were musical, the two eldest being pianists of average ability, and the youngest, Victor, who is just six, showing considerable promise as a violinist.

"Just see how he loves his violin!" she laughed, pointing to a bright-faced youngster leaning over the ship's rail. "He's standing on it to get a better view!"

### "PARSIFAL" IN VAUDEVILLE

A London Critic Who Is Entirely in Sympathy with the Idea

In discussing the proposed production of "Parsifal" in the Coliseum Theater, London, Robin H. Legge, in the *London Telegraph*, expresses himself as entirely in sympathy with the idea. That it will be regarded by many as heretical, as impious, he does not question. Yet he believes that the scheme, if really carried out well, will be sure to raise the tone of the variety theater to a level considerably higher than that on which it already stands. After all there is no vast difference, he argues very plausibly, between the stages of Covent Garden and the Coliseum Theater as frames even for so spiritually exalted a drama, provided that the performance is given with all the necessary reverence. Of course, if the "Parsifal" tableaux were sandwiched between a couple of "nigger" entertainers and a set of performing dogs, the impression would be injured; but the management, it seems, has provided against such an assault on the feelings of the susceptible.

"It is really time to have done," the English critic remarks, "with the cant of the superior person who affects to believe that the variety theaters cater only for the empty-headed *jeunesse dorée* and the bar-loufer."

The famous English tenor, John Sims Reeves, who appeared in the Palace Theater a good many years ago, was one of the first artists of high standing, in the opinion of Legge, to enter the domain of vaudeville. Others who followed his example were Mme. Albani, the great dramatic soprano; Ben Davies, the Welsh tenor; the soprano, Marie Novello, a daughter of the music publisher, and Isolde Menges, violinist, who within the last few weeks has been giving successful recitals in London.

It was not long enough ago to be forgotten by present-day music lovers in the British metropolis that Sir Edward Elgar, now recognized everywhere as one of the most representative English composers, appeared with his great Indian Masque at the Coliseum. Leoncavallo, author of "Pagliacci," was not ashamed to write an opera specially for the London Hippodrome and to conduct the work there himself last year before vaudeville audiences. Pietro Mascagni, too, conducted in the Hippodrome a series of performances of his "Cavalleria Rusticana," and with evident relish; Leo Fall composed expressly for that place of entertainment his operetta "The Eternal Waltz" and honored the Coliseum with a similar work from his facile pen.—*New York Press*.

### Singer Weds Yale Man

The wedding of Rebecca Elizabeth Dubbs, daughter of Mr. and Mrs. T. B. Dubbs of Reading, Pa., to Arthur Murray Whitehill, a New York broker, took place last Saturday at the home of the bride's parents. Miss Dubbs is a member of the cast of "Everywoman," now on tour, playing the rôle of *Conscience*, and sang in "Robin Hood" last Spring at the revival at the New Amsterdam Theater, New York. She is a graduate of the Ziegler Institute of New York.

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[Editor's Note: This illuminative account of how an American girl played the banjo for Johannes Brahms, and won his admiration, was written by a former music student in Leipsic, who prefers to remain unidentified in this connection.]

ON Wednesday morning, January 30, 1895, all the music students were wild with excitement because, at the Gewandhaus rehearsal in Leipsic, Brahms was to direct his two concertos for piano, which Eugen d'Albert was to perform. Every one of us knew that Brahms always refused to write his name in an autograph book, but this only made the autograph fiends even more excited than the rest of the students.

The rehearsal was such a splendid thing that any attempt I might make at a description would utterly fail to give any other than an imperfect idea. Any one who has ever attended a Gewandhaus rehearsal can imagine how we cheered at this one; cries of "hoch," "bravo," etc., came to every student's mouth until we were all hoarse from trying to make known to Brahms our great appreciation and gratitude.

After the *probe* I went to the Grassi-strasse entrance of the Gewandhaus to ask Herr Klengel if I were to have a 'cello lesson that afternoon, but before I could find him Frau Klengel came to me in a great state of excitement, and said, "Marie, don't tell Herr Klengel I told you, but I think you will be invited to our house this evening to meet Brahms." Just as she finished saying this her husband arrived upon the scene and admonished me to "come to your lesson at five o'clock; Brahms is waiting for me, I must go."

As everybody said, it was a cold day when Brahms came to the Gewandhaus, because the snow was falling and the wind was blowing, but I really felt none of the cold in my great haste to get home and tell mamma and the "girls." I went to my lesson at five o'clock and, like all of my 'cello lessons, it was a great pleasure for me. After it was over Herr Klengel said he had something to ask me.

### A Quick Temper

"You know Brahms is our greatest living composer," he remarked, "but at the same time he has one of the quickest tempers and the most peculiar dispositions I ever knew. For example, last night a large number of musicians were with Brahms, but he was in such a terrible mood that we were all afraid to speak to him, and when Herr Kapellmeister Sitt asked him as a great favor to write his name in an autograph album he became exceedingly angry and paid no attention whatever to the request. He was, however, very pleased at the rehearsal this morning, and after it was over I asked him to honor me at a family supper. 'I am invited to a large dinner given in my honor to-night,' he answered, 'but as I do not feel like meeting so many people I will accept your invitation, on the one condition that you have no one there but your own family.' To which I naturally said 'yes,' but I want you, Marie, to come and bring your banjo, if you will, at eight o'clock."

After Herr Klengel and I had discussed some of Brahms's works, especially the two sonatas for the piano and clarinet, the piano part of which I had heard Brahms himself play a few evenings before, in the Kammermusik Saal of the Gewandhaus, I had only one hour in which to go home, dress and return to Kaiser Wilhelmstrasse.

It was just about eight o'clock when I arrived at Herr Klengel's house, and I found no one there but the family and Herr Geibel, a very dear friend of the Klengels. We were all waiting, and, at the same time, hoping that Brahms would be in a good humor, when the bell rang and the maid announced Herren Brahms and d'Albert. We, that is to say, Herr Klengel's sister, Herr Geibel and myself were introduced, and much to every one's delight Brahms was in the very best of spirits. He picked up a copy of the *Concertsaal*, and seeing d'Albert's photograph in it immediately started to tease d'Albert about it. On the next page he saw his own photograph and read with apparent pleasure the words of praise that were printed under it.

### A Sight to Remember

Herr Klengel then asked him if he would like to hear a little 'cello music, to which he replied affirmatively, and in a few minutes Herr Klengel was playing his own 'Cello Variations in his usual perfect manner, d'Albert accompanying him on the piano and Brahms was turning the pages for d'Albert. Who can imagine a more complete representation of the perfect in music than these three masters sitting together. Frau Klengel leaned over to me and said, "Marie, this is something you and I will perhaps never see again; is it not a magnificent sight?" I could not answer, so filled was I with admiration and joy.

After Herr Klengel had finished, Brahms turned around, looked at him for a moment in silence and then, patting him on the shoulder, said: "I have heard of your phenomenal technique, but I would not believe any one capable of such wonders on the 'cello." It was a great pleasure for me to hear Herr Klengel receive such praise from one he so very much admired. He then performed Paganini's "Perpetuo Mobile," which he had arranged for 'cello, at the end of which comes a very brilliant passage in chromatic octaves. During this piece d'Albert, who had been reading at sight, played a false note, and Brahms called out to him to be careful and tapped him on the hand. Brahms clapped this piece heartily and laughingly said to Herr Klengel, "I have played 'cello myself and was once able to play a Komberg concerto. I must say those octaves at the end are a complete swindle; it is really too mean to swindle an audience in that manner."

### Brahms Tells a Story

Then we went to supper, during which Brahms amused us with several anecdotes, one of which I remember very well. He saw a white dish on the buffet, shaped like a large egg, and he could not be convinced that it was a dish until d'Albert handed it to him. He laughed and told the following joke on himself: "One evening, after I had directed a large concert, I stood talking to some friends, and I saw, through the crowd, what I took to be a young girl's shoulder, and, although I am not a passionate lover of womankind (we all knew him to be a woman-hater) this shoulder had a great fascination for me and an intense longing to touch it came over me. Imagine my surprise, though, and, I must add, disappointment, when I came near enough to satisfy my desire by touching it as I passed, to find it the top of a man's head, which bore a great resemblance to Herr Klengel's head."

Brahms was extremely fond of d'Albert, but treated him like a child. Notwithstanding the fact that d'Albert preferred red wine Brahms made him drink white wine,

because he himself liked it best, and, therefore, thought it best for d'Albert. The word "wine" reminds me of a remark of Herr Klengel to the effect that the only one needed to make the party complete was Frau d'Albert, (Teresa Carreno), so we all drank to her health.

After supper Herr Klengel asked me to play on the banjo, and just as Herr Klengel had expected Brahms had never seen or heard a banjo before. After I had played a piece Brahms said he was astonished to find the instrument capable of so much. He examined it carefully and took one of the brackets as a remembrance of "die kleine Amerikanerin," as he called me. After I had played several pieces he told Herr Klengel he could now see where Anton Dvorak found his melodies for his American symphony. Brahms said he enjoyed hearing the banjo very much and that he would like to hear me play the 'cello.

### The Much Sought Autograph

We were all sitting around a small table after Herr Klengel and d'Albert had tried to play on the banjo together, when Frau Klengel put a tablet before Brahms and asked him to write his name on the paper, which he did for each one of us, much to our great surprise and delight. I told d'Albert I already had his autograph, but would be very pleased to have another, which he gave me. It was then nearly eleven o'clock and Brahms had ordered a carriage at that hour for d'Albert, because he said if d'Albert intended playing the next evening in the Gewandhaus he must go to bed early. Herr Klengel wanted a photograph of us all together, so, after a great deal of coaxing, Brahms joined the group, but like most amateur photographs it was a failure. The company wanted one of Brahms alone, but he said he would rather have one of "das kleine Tambourin Mädchen," which they must send him when finished.

d'Albert was very sorry to leave, but Brahms said he must go, and his word was law with the artists, who nearly all worshipped him. After he had gone Brahms told us what a great artist he considered d'Albert. He said that this morning, in one of the concertos, d'Albert played E flat, instead of E, in a long and difficult passage, but that, with this exception, both concertos were played perfectly. We all drank Bowle, while Brahms talked to us about many things. About half past two Brahms said it was time for all good people to be in bed, and as he wanted to count himself one of these he must say good night. I told Frau and Herr Klengel that it was impossible to express my appreciation of their kindness in inviting me, and they said that they themselves felt very highly honored in having so great a master as Brahms, who stayed as a rule about five minutes in each place, spend an entire evening with them.

"You may be proud to have been the first to play your American instrument for Brahms," said Herr Klengel, "although, I am sure, no one could have shown it off to better advantage."

Brahms and Herr Geibel accompanied me home, and Brahms said to me, on leaving: "If 'das kleine Tambourin Mädchen' ever comes to Vienna she must certainly play for me again." I am sure I did not sleep any that night, and "the girls" said I kept them awake talking. As I told Herr Klengel the next day in my lesson it was one of the happiest days of my life and one I could never forget.

### Music Restored to Public School Curriculum in Montgomery

MONTGOMERY, ALA., July 1.—After being absent for nearly two years sight-singing is to be restored to the daily curriculum of the public schools of this city. Music and free-hand drawing had been taken from the list of studies as unnecessary and no appropriation was made for teachers. The work now will be in the hands of Alice Sachs, who was for eight years supervisor of music in the public schools up to two years ago. J. P. M.

## FOUND KALAMAZOO THE HOME OF MANY LOVERS OF PIANO



EDNA GUNNAR PETERSON (on left)  
From a Snapshot Taken After Her Piano  
Recital in Kalamazoo, Mich.

Edna Gunnar Peterson, the American pianist, who will tour the country next season under the management of Gertrude V. O'Hanlon, was "taken," in the accompanying snapshot, outside the Kalamazoo Club, Kalamazoo, Mich., where she recently gave a piano recital. Standing next to Miss Peterson is Mrs. H. Burgess, a friend.

### COPIED PARTS BY MEMORY

#### Zuro Saved "Montmartre" Performance by Producing Music Left Behind

An incident showing the need for ingenuity in the career of a traveling conductor was experienced by Josiah Zuro during the season just past, while he was associated with Charles Frohman's production of "The Girl from Montmartre."

After traveling from Toronto to Washington, Mr. Zuro made the discovery, while at rehearsal with the local orchestra on Monday mornings, that the music had been left behind. The performance had to go on that evening, however, and accordingly Conductor Zuro had to get the music ready.

All morning and afternoon he wrote out the music of the strings, woods and brasses from memory, no copy of the music being available. In the evening he put a piano in the orchestra pit and played himself, besides acting as the conductor. The task was not yet completed, however, and the intermissions found him busily writing "parts." On the next day the local papers spoke in complimentary terms of the work of the orchestra.

Mr. Zuro, who, after the close of the "Girl from Montmartre," conducted a season of grand opera with the Zuro Opera Company in New York, will spend the Summer in New York, coaching singers in operatic rôles.

### Riccardo Martin at Rimini

Riccardo Martin, tenor of the Metropolitan Opera Company, is at Rimini, Italy, with Mrs. Martin and his daughter. He has leased a villa on Via Litoranea, where he will fulfill his avowed intention of taking a good rest. Since reaching Italy he has been in Naples, Sorrento, Amalfi, Genoa, Milan and Lugano.

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## FRISCO ENJOYS PEOPLE'S ORCHESTRA

Second Concert by New Organization Under Herman Perlet Wins Success for Effort to Popularize Classics—School Children of Oakland Show Talent in Composing Songs

Bureau of Musical America,  
No. 376 Sutter Street,  
San Francisco, July 2, 1913.

LAST Thursday evening, San Francisco music lovers were treated to the second concert of the People's Orchestra, which, under the guidance of the Philharmonic section of the Recreation League, is endeavoring to familiarize the people of San Francisco with the world's best music at a price within the reach of all. The initial concert of the orchestra in April established a high standard, and the second concert has won the enthusiastic support of the musical populace of the city.

The orchestra is made up of fifty-five musicians, the greater number of whom are qualified to appear as soloists; yet such is their devotion to the organization that all personal feeling is laid aside and they play

in a complete spirit of unanimity. The orchestra is sure to be permanent, and to prove a great public benefit. Classical music as a rule demands a price greater than the average citizen can pay, and it is the assumption of the men and women behind the Philharmonic League that the love for the classics is not confined to people of wealth. The audience of about 3,000 was made up from all walks of life, their attention and enthusiasm proving that the orchestra fulfilled its mission, "An orchestra of the people for the people." The securing of Herman Perlet as conductor in itself spelled success for the players. Mr. Perlet is not only an excellent conductor; as a composer and concert pianist he ranks with the best. The New York Philharmonic owes much to him for his splendid work with that organization. Mr. Perlet showed capable musicianship in selecting his artists, especially in Herman Manton as the leader of strings. Herbert Riley, who has established his reputation as an excellent cellist, is another bulwark for the orchestra. He was soloist at Thursday evening's performance. The People's Orchestra is a product of the untiring efforts of U. G. Saunders, who is now planning the organization of the People's Chorus this Fall. California musicians, composers as well, will be encouraged to use the orchestra as a channel for public recognition. Space will be reserved on each program for at least one California number.

Thursday evening's program was artistic and musically in its arrangement. The Overture to "William Tell" was intelligently given, and was followed by the familiar Boccherini Minuet, with much daintiness. Symphonic Variations, by Boellmann, interpreted by Mr. Riley, showed breadth and power as well as delicacy of touch on the part of the cellist. This number won for Mr. Riley an encore. Beethoven's Pastoral Symphony was played with feeling, and the love Beethoven had for nature found a response in the heart of the orchestra and again in the heart of the audience. The murmur of the brook, the bird calls and the message of love and courage were compelling in their clear sweetness.

Ralph Phelps, a much-liked local baritone, delivered the Prologue from "Pagliacci," showing a rich quality of voice, better adapted, however, to less dramatic selections. The Egyptian Ballet Suite, by Luigini, concluded a very delightful program.

### School Music Boom

Musicians in California who believe in school music are noting with much satisfaction the interest of principals, superintendents and school boards in music for California high schools. The improvement in the status of school music on the Pacific Coast is nowhere so decidedly marked as in the high schools of Oakland. Courses in theory, harmony, composition, orchestra and chorus work are offered here, and their work is accredited on the same basis with the other courses. Pupils in voice, piano, violin, etc., under private teachers are given credit even for hours spent in practice at home.

The three high schools of Oakland united in their commencement exercises, the greater part of which consisted of musical numbers showing what is being accomplished in these courses. A combined orchestra of sixty pieces under the direction of Lilia Forderer, supervisor of music for the Oakland High School, played excellently "Poet and Peasant" and a Fantasia on "Faust." The girls' chorus, directed

by Blanche Kummer, gave two selections, followed by a boys' chorus and a mixed chorus. An unusual feature of the program were original compositions by members of the harmony class taught by Alice Baumbough. The showing of these pupils, none of whom are past sixteen years of age, is remarkable. "Love's Echo," by Irene Granlund, and "Two Rosebuds," by Lydia Roberts and Olive Thatcher, were songs worthy of older composers. "A Song of Summer," by Gladys Vernon, sixteen years old, was particularly good. A piano solo, "Caprice," by Edgar Thorpe, gave evidence of more careful study. He also has two hymns to his credit. Connie Keffer, a young girl, also revealed ability in hymn writing. Similar results in harmony are being gained through the McCoy method in other high schools in California.

Last Monday evening in the ballroom of Hotel Stockton, in Stockton, an evening of interesting songs was given by Mrs. Addine Beckman, soprano, and Frank Smith, baritone. A very difficult program elicited much applause, and credit is due to Percy A. R. Dow, instructor of these artists.

Warren D. Allen has been appointed director of the conservatory of music, of the University of the Pacific, San Jose, succeeding Pierre Drouillet, who recently resigned to open a school of music in San Francisco. Mr. Allen will begin his work in August. Mrs. Allen, now teaching in the University of California summer course, will have charge of the public school music department of the Pacific conservatory.

FREDERIC VINCENT.

### SEEKING RECONCILIATION IN WEINGARTNER CASE

Possibility That Conductor and Royal Opera Intendantur May Bury Hatchet

BERLIN, June 26.—The Weingartner-von Huelsen controversy presented a new phase this week when the former conductor of the Berlin Royal Opera appeared before the County Court to bring forward a counter charge to the one instituted by the General Intendantur of the Berlin Royal Opera. Weingartner's latest endeavor is to force von Huelsen to withdraw his original charge that he—Weingartner—was guilty of breach of contract with the Royal Opera. The conductor appeared in person, supported by his counsel, Dr. Neumond. Dr. Frankfurter represented von Huelsen, who did not appear.

The president of the court urged an attempt at reconciliation as soon as the proceedings opened. Dr. Neumond declared his intention of requesting an adjournment. He thought there were strong hopes of a reconciliation and in his faith in that possibility had neglected to make adequate preparation. Dr. Frankfurter objected and demanded immediate prosecution of the case, as, in his opinion, no possibility of a reconciliation appeared. Should Herr von Weingartner admit, however, that, though not guilty of breach of contract, he had nevertheless acted wrongly in refusing to conduct the three concerts that have been the subject of the controversy, then, Dr. Frankfurter thought, the whole affair would be as good as settled. But Weingartner had repeatedly declared that he felt constrained to have the question of the breach of contract clearly set forth, and now, when opportunity was granted him, he desired an adjournment. That could not be agreed to, Dr. Frankfurter said, as it would signify deliberate procrastination.

In the course of a somewhat sharp cross-fire between the opposing counsel Dr. Frankfurter stated further that the desire for adjournment and proposals for reconciliation had invariably come from the

Weingartner party. Finally the court came to the decision that Dr. Neumond could not be granted his wished-for adjournment, but nevertheless it became necessary to adjourn because of the lateness of the hour.

In a later conversation between the president and both counsels the opinion was advanced that a renewed attempt at reconciliation was advisable. Weingartner was inclined to consider a settlement, but said that without further consideration he could not withdraw his charge. The next trial will take place on July 3. F. J. T.

### Former Engineer Now Promising Tenor

BERLIN, June 26.—A newly discovered tenor, Herbert Burton, formerly an engineer, is attracting much interest. The attention of the vocal teacher, Cornelie van Zanten, was first directed toward the young man, who, under her instruction, is said to have developed a voice of rare beauty and plasticity, with a magnificent range. Burton will begin his public career with an engagement at the Stadttheater, Posen, next season, and will follow this by guest performances at the Court Theater in the same city and later by a concert appearance in Berlin. F. J. T.



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tel"

Emma Cecile Nagel, soprano, a graduate of the Ziegler School, New York, has been engaged for a concert tour of the West by the Musical Bureau for American Artists of the American Federation of Women's Musical Clubs. Miss Nagel is one of the first artists to be engaged by the Federation Bureau for a concert tour.

During the last few years Miss Nagel, in addition to completing her studies and enlarging her repertoire, especially in grand opera rôles, has spent much time to good purpose in concert and in light opera. She has appeared in the last two years with the Fritz Scheff and the De Koven opera companies. In her concert appearances she has sung, with other artists, excerpts from various operas in costume. In this latter

work, and especially in scenes from "Hänsel und Gretel," she has been most successful. In her songs and in her operatic work she has specialized in her singing of English, though she is equally ready to present the works in the original language.

Miss Nagel possesses a pure soprano voice of good range and quality and her enunciation in several languages, more especially in English, is excellent.

## REHEARSING "AIDA" FOR CENTENNIAL PERFORMANCE

Philadelphia Operatic Society Making  
Special Efforts Toward Memorable  
Production—Victor Herbert at  
Willow Grove

PHILADELPHIA, July 7.—Despite the torrid weather, the Philadelphia Operatic Society is holding weekly rehearsals for the first production of its eighth season next October. "Aida" is the opera to be sung, and it is planned to make the performance as memorable as possible in honor of the one hundredth anniversary of the birth of Verdi. While many of the members are on their Summer vacations, the rehearsals so far have been well attended, at least two-thirds of the 200 singers comprising the society being present. Wassili Leps, conductor of the society, is conducting symphony concerts in Cincinnati and consequently the rehearsals are being directed by William Bentz, the chorus master.

Victor Herbert's Orchestra began a two-weeks' engagement at Willow Grove last evening, attracting an audience that filled the amphitheater's 12,000 seats. The day was ideal and the attendance was the largest of the season. The celebrated composer of light opera with his famous organization of string instruments had arranged a program calculated to please all.

It was the first appearance of Victor Herbert at Willow Grove for two seasons. He left his retreat at Lake Placid, where he was completing his fortieth light opera, to come here. He refers to Willow Grove as "the most wonderful park in the world for music."

The opening program included compositions by the old masters, and among the numbers were Herbert's entr' acte from "Sweethearts" and the ballet suite from the "Lady of the Slipper."

The United Singers of Philadelphia and the Ladies' Festival Chorus hold the Willow Grove stage Thursday.

The other musical attractions here now are furnished by the afternoon and evening performances of the Municipal Band, the Philadelphia Band and the Fairmount Park Band. Soller, with her male symphony band, assisted by vocal soloists, is entertaining thousands at Woodside Park every afternoon and evening. S. E. E.

## Stuttgart's Festival of Swedish Music

BERLIN, June 20.—A Swedish music festival is being held this week in Stuttgart, and among the many important bodies assisting is the Students' Choir of Upsala, which has earned the warmest praise for its vocal work. Others who have distinguished themselves at this festival are Henri Marteau, the violinist and teacher,

## RETURNING AFTER YEAR OF SUCCESS ABROAD



CECIL FANNING, BARITONE



H. B. TURPIN, PIANIST

From Sketches by Cyril Roberts

LONDON, July 1.—Cecil Fanning, the baritone, and H. B. Turpin, the pianist, and Mr. Fanning's accompanist and former teacher, are leaving London for a motor tour of France before sailing for America. They have been in Europe for more than a year. Upon their arrival in the United States they will immediately prepare for a concert tour which will occupy the entire Winter season, most of which is already booked. Aside from several engagements in August the season's work will begin with the Maine Festival in October.

Since coming abroad, almost a year ago, these two artists have appeared in London and other cities of England and have given recitals in Paris, Berlin, Rome, Milan and other European cities. In every case the

first recital was so successful as to compel further appearances.

The unity of work of these two artists was highly commended by the critics everywhere. Mr. Fanning was hailed as a baritone and artist of remarkable merits. His fresh, young voice, his artistic sincerity, the breadth and musicianship displayed in his interpretations, were made matters of especial comment. His audiences were also heartily approbative of the young singer's efforts, recalling him many times after each recital and in many instances encoring every number of the program.

Mr. Turpin was hailed as a master accompanist and great credit was given him not only for his piano playing but also for his training of so superior an artist as Mr. Fanning.

## SHOW SCALES AND TRILL WITH MOTION PICTURES

Child of Four Aids in Unique Lecture  
Before Catholic Sisters in Wash-  
ington

WASHINGTON, D. C., July 8.—A novel and interesting lecture was delivered on Thursday evening at the Catholic University by Mme. Marie Von Unschuld, in which the Unschuld method of piano playing and teaching was expounded, illustrated by motion pictures. Madeleine von Unschuld Lazard, four years old, assisted. The views depicted the development of the piano as an instrument, the various hand and finger positions and the means of securing flexibility and tone. There were motion pictures of scales, of different touches, of combinations, of chords and trills. "The Cuckoo" and "Berceuse" (Iljinsky), as played by little Madeleine, demonstrated what may be accomplished by the child with the Unschuld method, while the presentation of Rhapsodie Hongroise No. 11, Liszt, and "Echo-Study," Paganini-Liszt, as played by Mme. Von Unschuld in pictures and at the piano, displayed the finished artist.

The exhibition was certainly a unique one, from which were gathered many instructive points by the several hundred Catholic Sisters present. The lecture was given as a part of the Summer course of the Sisters' College now in session at Washington. W. H.

Bruneau's "L'Attaque du Moulin" has reached its 100th performance in Paris.

of Berlin, who aroused enthusiasm by his finished and artistic rendering of Sjögren's Second Violin Sonata; Max von Schilling, also of Berlin, who brought all his mature and discreet judgment into evidence in conducting Atterberg's Symphony, and two members of the Stockholm Opera, Julia Claussen and John Forsell, in whose experienced hands the vocal numbers were placed, and who well justified their selection. F. J. T.

## Rossetter G. Cole Receives an Honorary Degree from His Alma Mater

ANN ARBOR, MICH., July 2.—Musicians may feel an especial pride in the action taken recently by the University of Michigan in conferring an honorary degree of Master of Arts upon Rossetter G. Cole, as that composer is one of the few musicians similarly honored by American universities. Mr. Cole's honor is a recognition from his alma mater, as he was graduated from the Ann Arbor University with the class of 1888, in the department of literature, science and the arts. Since that time he has been living in Chicago as a teacher and composer, while during the past five years he has been a professor in charge of music at the Columbia University Summer session teaching harmony, counterpoint and history and appreciation of music. In the conferring of the degree Mr. Cole was described as being "distinguished as a university teacher of music and for his published compositions."

Sydney Biden, the American baritone, was a soloist in a recent Strassburg performance of Wolf-Ferrari's "La Vita Nuova."

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# MUSICAL AMERICA

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## AN APPEAL FOR JUSTICE!

The startling figures as to the amount which this country spends annually on music in all its various forms, which were, for the first time, given out by the editor of MUSICAL AMERICA at the State convention of Music Teachers recently held at Saratoga, have attracted such widespread attention that it is no exaggeration to say that there is scarcely a paper of any standing whatever in the country, from North to South, from East to West, that has not quoted them and commented upon them.

In the main, the figures have been accepted as coming from a man of over forty years' experience in the musical field, who is regarded as an authority on the subject, and is, therefore, entitled to a respectful hearing. In many journals, however, there is a disposition to use the figures as an opportunity for flippant comment, intimating that while we may spend \$600,000,000 a year on music, we know little about it.

In the first place, inasmuch as over one-third of the total amount is spent for musical tuition, and considerably over half the amount is spent for tuition, pianos, phonographs, etc., all of which means "music in the home," while only \$8,000,000 are expended for opera, it would seem that the figures on their very face show something more than an extravagant desire to spend money for a fashionable fad or for something the people neither understand nor are in sympathy with.

As a matter of fact, the evidence of the growing musical intelligence and taste of the country is so overwhelming that only those who are grossly ignorant or blind to the truth would for a moment deny the high standard which this country has already reached in musical culture and appreciation.

Why should it not be so? We are not Americans in the sense that we are all descendants from a lot of Puritan ancestors. We are Americans in the sense that we are the splendid result of the greatest admixture of races the world has ever seen. Furthermore, we have drawn to our shores the finest minds and the most splendid abilities from all the countries of the world, for the plain reason that here they have a larger opportunity and a greater reward.

It is not merely in a few of our big cities that there is a high degree of musical culture, but in the way-off places, where it would be least expected to exist. There are little towns in the South, the far West, the North-

west, where they have musical clubs which give entertainments of a high order, and where the traveling artist is welcomed with intelligent appreciation.

The increase in the number and efficiency of our symphony orchestras alone, in the last decade, has been enormous.

In this connection a recent editorial in the New York Times says, with truth:

"There is no more encouraging sign of the times than the development of good musical taste throughout the Republic. It is a matter of fact that this development is particularly noticeable now in the West and Southwest. Only within recent years has it been possible for musical artists of fine gifts, but without the sensational qualities or the prodigious fame of a Paderewski or Wilhelmj to make long tours of the smaller cities west of Chicago, with assurance of pecuniary profit.

"A piano recital is a sure test of the musical appreciation of an audience. Nobody goes to piano recitals just to while away an idle hour or so. Where piano recitals are profitable there must be a very strong knowledge of music and appreciation of it. Where that exists there is assuredly a high order of musical intelligence.

"Symphonic music is demanded, too, nowadays, in towns which twenty years ago had not advanced in musical culture above the level of the negro minstrel quartet.

"The experiences of the permanent orchestra of Minneapolis are sufficient proof of this fact. \* \* \*

"The multiplication of permanent orchestras in the large Western cities will be beneficial to the whole country. St. Paul has its orchestra, which exists not only for that city, but for the musical enlightenment and enjoyment of smaller communities. The Chicago orchestras have annual tours.

"Clearly, good music is wanted by the Western Americans, and much consolation may be derived from this assured fact."

Confirmation of the position taken by the New York Times is easy. Fact could be piled upon fact of the wonderful growth in the appreciation of American composers, whose very existence was denied, even by leading critics in New York not so long ago.

The enthusiastic reception accorded the highest class of music by the multitudes that attend the free open air concerts in our parks during the Summer, the earnest devotion of the tens of thousands of our young people who are studying music, not only in our own schools, but abroad; the triumph of the American prima donna, the growing vogue of the American baritone and bass, the marvelous improvement in our church choirs, the success of our musical festivals—all combine to force but one logical conclusion.

To those who know the truth it is humiliating to note that editorial writers on many of our prominent journals still follow the time-worn and contemptible tendency to sneer at everything which is American, or which tends to put us even in a fair light in comparison with other nations.

How different the spirit abroad! While we force a young girl to go to Europe for a hearing in her profession, what do the French do? Why, they are only too proud to give a helping hand, and to hear the compositions of their composers; and so it is with the Germans, the Italians, the French, and even the English.

The debut of an unknown native singer will crowd the Scala in Milan, but it would empty the Metropolitan Opera House in New York.

In the name of all that is just and fair!—have we no national pride?

Have we no confidence in ourselves?

Have we not even an elemental sense of fair play? Or are ninety-six millions of people going to follow the lead and the vitiated taste of the New-Rich who compose the majority of the Four Hundred and believe that nothing is good, whether it be a poodle or a pearl, except it be imported from the other side, and shall a few flippant journalists who cater to their class be the criterion of the nation's intelligence and culture?

## FOUR GREATEST OPERATIC COMPOSERS

The cryptic, H. K. L., who propounded the question, "Who are the four greatest operatic composers?" in the correspondence column of MUSICAL AMERICA of June 28, will scarcely have a definite and satisfying answer from any source. Very few persons will quarrel with Wagner, Verdi and Mozart as the first three, and very few will agree upon the fourth. For sheer genius and composition, as applied to opera, Bizet probably holds the palm. He can scarcely be discredited as a "one-opera man" because of his early death in the height of his power. Bizet had probably little concern about the destiny of opera; merely he wrote one that is alive in every bar, and that is played more often in Germany to-day than any one of Wagner's operas. From the

standpoint of influence upon the evolution of opera Gluck's name is certainly foremost as a candidate for fourth place, and his fame must be undying in this respect. Also, his music is extremely beautiful. It must be remembered, however, that the world to-day cares less to hear Gluck than it does to hear Bizet. There will surely be champions for Massenet, who pleases everybody but the cognoscenti. Puccini has hysterical supporters, but they will hold their own with some difficulty. The discussion will bring forth interesting opinions, but will scarcely lead to a conclusive result.

## PERSONALITIES



Bispham En Route to Australia

"Though the equator and great heat could not be avoided, still the effort to look cool, at least, seems to have been successful," observed David Bispham, the American baritone, when he viewed the snapshot of himself, reproduced above. Mr. Bispham has arrived in Sydney, Australia, and is now making his first concert appearances in that section under Frederic Shipman's management.

**Kahn**—Otto H. Kahn, chairman of the Board of Directors of the Metropolitan Opera House, with his family, is in Bar Harbor, Me., for the season.

**Griswold**—Putnam Griswold, the Metropolitan Opera basso, has been engaged by the New York Oratorio Society for a performance of Schumann's "Ruth" next season, among his many other engagements in concert and oratorio.

**Von Ende**—Herwegh von Ende, director of the Von Ende School of Music, is planning a trip through the Middle West and a short sojourn in New England prior to the opening of the new building for the school at No. 44 West Eighty-fifth street, New York, on September 1.

**Powell**—One of the very few musical artists of the front rank who are content to enjoy their Summer vacations in America is Maud Powell, the violinist, who will spend the remainder of this month near Whitefield, N. H., with her husband, H. Godfrey Turner. They will make the trip from New York in their automobile.

**Wells**—Howard Wells, the Berlin pianist, had his pocket picked just as he was about to leave Berlin for a vacation trip through Switzerland. Five minutes before the train left the Anhalter station he discovered that his wallet and his ticket for the entire trip in Switzerland, including the return to Berlin, were missing. Police officials were notified and a thorough search made before the train left, but to no avail. Fortunately, Mr. Wells had removed his money to another pocket a few minutes before, and so lost only his ticket.

**Cheatham**—Kitty Cheatham has always been a favorite with English royalty ever since Queen Victoria took a fancy to her. Of the present royal family Miss Cheatham admits to liking Princess Henry of Battenberg best. She regards her as a splendid musician and judge of music. A special friend of Miss Cheatham is Minnie Cochrane, a lady-in-waiting to Her Royal Highness. Miss Cochrane, who is a composer, takes pleasure in writing quaint little songs for her American friend. Some time ago when performing at Kensington Palace Princess Henry asked Miss Cheatham to go out on the balcony to be photographed with herself, the Queen of Spain and Princess Christian, a privilege never before accorded a professional musician.

## G. VIAFORA WITH "MUSICAL AMERICA"

G. Viafora, the distinguished cartoonist and journalist, for many years prominent in the Italian colony of New York, has joined the staff of MUSICAL AMERICA. Mr. Viafora has enjoyed an intimate acquaintance with practically all of the Italian musicians who have visited New York and has won renown as a correspondent for a number of leading newspapers and magazines in Italy.



## EDITORS STIRRED BY NATION'S EXPENDITURE FOR MUSIC

Country-Wide Discussion of Figures Compiled by John C. Freund, Editor of "Musical America," Showing That \$600,000,000 Is Annual Music Bill of the United States—News Reports of His Statistics Published by Papers in All Sections of United States and in Canada—Subject Furnishes "Paragraphers" with Material for Witty Comment—New York's German and Italian Dailies Also Chronicle Report

NATION-WIDE interest has been aroused in the American newspapers by the statement of John C. Freund, editor of MUSICAL AMERICA, made before the convention of the New York State Music Teachers' Association, to the effect that this country spends nearly \$600,000,000 a year for its music. Not only have papers in every section chronicled the figures in their news columns and discussed the subject in leading editorials, but the "paragraphers" have made it the basis of humorous remarks, which in itself shows the strikingly popular appeal of the theme.

In many of the articles and editorials striking tribute is paid to the standing of MUSICAL AMERICA as the representative musical paper of the country, while its editor is proclaimed as "expert" in all musical matters; indeed, the *New York Staats-Zeitung*, the leading German paper in the country, goes so far as to say that the figures have value for the reason that Mr. Freund's name gives them an authority they would not otherwise possess.

Brief extracts from some of these comments follow:

[New York Tribune]

One way of fixing the status of music in America is to figure out our cash valuation of it—what we spend on it annually.

This may be called a Yankee method of calculating a nation's artistic ability. Yet it is a highly interesting one and quite applicable to our case. No one could assert that we had been or were today a musical nation at all comparable to the Germans, for example. The question is, Are we becoming a musical nation? And on this point the figures quoted have a very real bearing.

[New York Herald]

In his analysis of the figures he gave, Mr. Freund showed that this country spends every year, for music, almost three times the amount spent on the army and navy.

[Chicago Tribune]

Mr. Freund outlined the figures he gave in speaking of the tremendous musical uplift which has taken place in this country.

[The Field Illustrated, New York]

John C. Freund, after forty years of editing and criticism in New York and London, has come into his own, at last, and is accepted by the entire press as the authority on musical matters. He made his first deep impression by demonstrating in a *Times* interview that American music teachers have attained equality with those of Europe. Now he publishes the sensational statement that Americans expend nearly \$600,000,000 a year for music. The figures are stupendous; but Mr. Freund has verified them by expert computations with the assistance of the official Bureau of Statistics.

[Henry T. Finck in Evening Post, New York]

Mr. Freund further asserts that of the vast sum thus expended, from seventy to seventy-five per cent. is spent by women. If they get the vote Heaven help the men! The women will probably spend all the money on music, and men will have to get along without armies, navies, cigars and other things masculine.

["Der Spaziergänger" in Abendblatt der New Yorker Staats-Zeitung]

The statement of figures sounds enormous and I should not have given it any

further consideration had it not been brought forward by John C. Freund, the editor of the weekly, MUSICAL AMERICA. Freund must be regarded as an expert in such matters.

[New York Sun]

The music teachers must not be puffed up with pride for the amount expended for music in a year. The drink bill for a year is put at \$1,888,527,914, which shows that another appetite was more expensive to satisfy than the craving for harmony.

[New York Commercial]

Music costs the people of the United States \$600,000,000 a year, one-third of which goes for tuition, according to the estimate of John C. Freund. The spending of even such a vast estimate of money to give deep and innocent pleasure is not an extravagance. Compared with the drink bill or the cost of tobacco, cigars, cigarettes and snuff, it is comparatively insignificant. Music forms a desirable part of the high standard of living to which this country has attained, and all sociological authorities now agree that innocent diversion is one of the prime necessities of life.

[Literary Digest, New York]

Startling figures of what we pay for music are brought out in a new investigation of the question, "Are we a musical nation?" The figures are gathered by Mr. John C. Freund, editor of MUSICAL AMERICA and *The Music Trades* (New York), and convince him that we are. Scarcely less interesting are some of the other statements and comparisons contained in his address from MUSICAL AMERICA's summary, of which we quote as follows, etc.

[Buffalo Express]

John C. Freund, editor of MUSICAL AMERICA, is a man who has stood for the cause of American music and musicians most ably and prominently since he began the publication of a musical paper way back in 1873. Mr. Freund's recent sensational announcement, based on carefully collected statistics, that nearly \$600,000,000 are spent annually on music in the United States has been the subject of much discussion and interest.

[Philadelphia Ledger]

According to the statistics presented the music bill of Americans amounts to more than \$583,000,000 a year. We are beginning to learn that Americans, too, can sing and play, and deserve compensation equal to that of certain foreign artists. We are also learning that there are excellent teachers on this side of the Atlantic. In musical composition we arrived late, but we are making up for lost time. In short, we are developing our own school of music and musicians, and by its own manifest deserts and not merely from motives of national pride and patriotism it deserves to be supported.

[Philadelphia Press]

If these astonishing figures come anywhere near the correct mark they offer food for reflection and present a favorable argument to our American populace. Such sum is nearly equal to the value of our cotton or hay crops. We are not, therefore, a "materialistic" folk so long as money is thus plentifully lavished upon fine art.

[Yonkers (N. Y.) Statesman]

The funds dispensed in music culture place America foremost among nations in regard to "price paid," and it cannot but have its effects upon the relative diffusion of musical taste and development of musical technique among all sections of the community.

[Birmingham (Ala.) Age-Herald]

Few recent addresses have attracted more attention than that of John C. Freund, of New York, before the New York State Music Teachers' Association at Saratoga in which the well known music editor discussed the "musical uplift" which has taken place in America during the past decade. Mr. Freund dealt extensively in statistics and with his keen analytical mind drew large and important deductions. His statistics, which were as startling as they were illuminating, have been reproduced and commented upon by the press generally.

[New York (Sunday) Sun]

In support of the astonishing statement that \$600,000,000 is spent on music in all its forms each year in the United States, which has awakened much interest and speculation throughout the country, John C. Freund, the editor of MUSICAL AMERICA and *The Music Trades*, and obtainer of the statistics in question, has given to the *Sun* the following complete explanation of his findings, etc.

[Boston Traveler]

If the American people do spend \$600,000,000 a year for music, how much of that grand total is taken from them under false pretences? How many families are there who, having children that can tell one note from another, are induced to part with hard-earned money in order that the talents of their offspring may be developed and the realm of music enriched by their services? How many young women all over the United States have left home to make music their profession and have returned wearily with the expensively acquired information that there is not room as demonstrators in the sheet music stores for those who began with dreams of operatic conquests?

[Dayton Journal]

A decided sensation was made at the afternoon session of the New York State Music Teachers' convention in Saratoga, N. Y., when John C. Freund, editor of MUSICAL AMERICA, in speaking of the tremendous musical uplift which has taken place in this country, gave out some astonishing figures with regard to what is spent in this country on music in a year.

[Sun, San Diego, Cal.]

And still we haven't half enough music! In the next company you find yourself where music is introduced, note how large the proportion is which has not yet learned either to sing with effect or to play a musical instrument.

[Providence Journal]

In proof of the musical uplift which has taken place in this country in the past decade, Mr. Freund gave vast figures which would be almost unbelievable, were they not backed up by statistics which Mr. Freund said he had obtained after forty years' intimate acquaintance as editor of musical publications.

[Chicago Evening Post]

Mr. Freund is of the opinion that these figures, taken with other facts, are significant of an interest in music in this country which surpasses that of any other.

[New York Evening Sun]

Cynic souls will doubtless rise to remark that an infant prodigy learning to play the piano in the next apartment can do more to discourage invasion than a fleet of battleships. But the patriotic citizen who knows what he likes will not grudge the paltry dollars which a mighty nation is lavishing on its esthetic uplift.

[Buffalo Times]

The general conclusion enforced by the rather startling figures presented by Mr. John C. Freund before the New York State Music Teachers' Association is that the money put in for sweet sound is money well expended. Music ranks next to athletics as a force for reclaiming to equability and poise the tense, excitable American temperament. We are reconciled to our music bill when we reflect that it is in considerable part, at least, a substitute for the doctor's bill.

[Il Giornale Italiano, New York]

This is the conclusion reached by Mr. John C. Freund, editor of the magazine, MUSICAL AMERICA, which he has drawn from statistics compiled by himself. Mr. Freund is the pioneer of the musical journalists in America, having published in 1873 the first musical journal issued in the English language.

[Hartford Times]

The cost of music does not settle the question. Because John C. Freund reported at the convention of New York State music teachers that this country spends \$600,000,000 a year on music, it has been rather hastily assumed in some quarters that this has become a musical nation. But the cost of music does not settle the question. Italy is considered a musical nation in the sense that there exists a general love for music, a real feeling that expresses itself spontaneously and is found everywhere. Largely that is the case in other countries, but it has hardly been true of the United States until recently, if it is now.

[Rochester Union Advertiser]

Despite the current opinion that we are an unmusical people, we like music. We prove it by the vast amounts we spend upon it. John C. Freund, the veteran editor of MUSICAL AMERICA, declares that we Americans spend on music the enormous sum of \$600,000,000 a year.

[Minneapolis Journal]

Mr. Freund states that America spends \$600,000,000 a year on music, and some of it is adulterated with noise at that.

[Milwaukee Evening Wisconsin]

Judging by the amount that they are alleged to expend for music it would seem that the inhabitants of the United States, of all people in the world, should be free from inclination to "treason, stratagem and spoils."

[Portland, Me., Argus]

John C. Freund estimates that Americans last year spent \$600,000,000 on music. This is one substantial bit of evidence, at least, that we are becoming to some degree a musical people.

[F. P. A. in New York Evening Mail]

For a nation that spends \$600,000,000 annually for music, as John C. Freund told the New York State Music Teachers' Association, we know appallingly little about it.

[Boston Globe]

John C. Freund, who figures that nearly \$600,000,000 is spent on music in this country every year, divides his estimate as follows: Opera, \$8,000,000; concerts, \$30,000,000; etc., etc. Then there's the hurdy-gurdy man.

[Christian Science Monitor, Boston]

An opinion of the current week that has more than usual merit puts the annual American expenditure for music in its various forms as not less than \$600,000,000. Viewed as a total the sum seems vast, but divide it by the number of inhabitants of the country and the expenditure per capita is not very large.

[Cincinnati Times-Star]

The statement made recently by John C. Freund that \$600,000,000 were spent annually in the United States for music challenged the attention of the *New York Sun*, which requested Mr. Freund to elaborate his astonishing figures. Mr. Freund then contributed a three-column article to the *Sun*, in which the figures are republished, as follows, etc.

[Agnes Gordon Hogan in Philadelphia Record]

John C. Freund, editor of MUSICAL AMERICA, has collected data which indicates that Americans spent \$600,000,000 last year on music. It is quite probable that these figures are considerably under the actual sum used for musical purposes.

[Boston Record]

The New York Music Teachers' Association finds that Americans pay \$600,000,000 annually for music. Does this include "Waitin' for the Robert E. Lee?"

[Utica Press]

There is every reason for saying that Mr. Freund's estimate is nearer accuracy than any one else would make, because he is in a position to get at a good many of the facts.

[Concluded on next page]

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## EDITORS STIRRED BY NATION'S EXPENDITURE FOR MUSIC

[Continued from page 17]

[Star, Terre Haute, Ind.]

These figures are formidable, but they do not prove that we so love music that to sing and to play and to listen to music is an essential part of life. If music comes our way we listen and are pleased, but we do not feel greatly disturbed if we hear none of it; in other words, we are not educated to it. But we are being educated.

[Tribune, Des Moines, Ia.]

John C. Freund tells the New York State Music Teachers' Association that this nation spends \$600,000,000 annually for music. And a great deal of it isn't worth the money.

[People, New York]

The enormous sum of \$600,000,000 is spent on music in the United States every year, according to John C. Freund, of MUSICAL AMERICA, who bases his estimate on the experience gained during forty years as editor of musical periodicals and on figures supplied by the Census Bureau in Washington.

[Philadelphia Item]

The statistics of the expenditures for music in the United States were gathered by the editor of MUSICAL AMERICA during forty years' intimate acquaintance with every musical transaction which came before

him as editor of the principal musical journal of the country.

[Omaha News]

According to John C. Freund, the American people now spend about \$600,000,000 a year for music, or, say, \$30 a family. It's a lot of money. And, of course, a good deal of extravagance is contained in it—top-heavy opera, for example, which doesn't reach the people who need music most; and over-ballooned concerts and the like. But it's not too much for the benefits that go with it. Everybody sing!

[Saratoga Sun]

A decided sensation was made at the afternoon session yesterday of the State Music Teachers' Convention which is being held here during this week, when John C. Freund, the editor of MUSICAL AMERICA, in speaking of the tremendous musical uplift which has taken place in this country during the past decade gave out some figures showing that the amount spent annually on music in all its forms, exclusive of the musical comedies, in the United States, reaches the extraordinary figure of very nearly \$600,000,000.

[Utica Observer]

The figures submitted by John C. Freund, editor of musical publications, are significant in showing that the United States is not the hard material region that it is sometimes made out to be. Of course, much of the music which these figures represent is bad, but very much of it is good. Besides, even though much of the music is bad, the fact that it exists gives promise that as time goes on there will be a gradual appreciation of better music. This is inevitable.

[Detroit Morning Record]

When John C. Freund, of New York, in an address at the convention told how much money was spent on music in this country, he gave the delegates and others something to think about. The compiler of the figures has been identified with the musical world for almost half a century.

[Paterson (N. J.) News]

Music costs the people of the United States \$600,000,000, according to the estimates of John C. Freund. The spending of even such a vast sum of money is not an extravagance. Countries that love and foster music have added millions to our cosmopolitan population. Were it true, which it is not, that the original settlers of this country failed in their appreciation of music, the new blood that has been injected would remedy that defect. Nowhere else in the world are greater artists or better music heard.

[Newark (N. J.) Call]

In Europe they say Americans are given to trade and money getting and are lacking in idealism and devotion to the aesthetic arts. And now comes the statement by John C. Freund, editor of musical publications, that this country spends every year for music three times the amount it spends on the army and navy. This of itself does not prove that musical culture is advancing here, and perhaps our friends across the sea might sneer at the attempt to deal with the matter in dollars and cents; nevertheless the comparison is creditable to us.

[Herald, Halifax, Nova Scotia]

According to John C. Freund the American people now spend about \$600,000,000 a year for music. General Sherman used to say that he knew only two tunes—one was "Marching Through Georgia" and the other wasn't. Now and then there are odd folk who cannot get the hang of music. But in the main the lack of power to make music

is a sign more of neglect than of misfortune.

[Bradstreets, New York]

John C. Freund recently submitted figures to the New York State Association of Music Teachers which show that America expends approximately \$600,000,000 annually for music.

[Globe, Joplin, Mo.]

And, as Mr. Freund declares, the nation at large may well refute the charge that is sometimes made that we care nothing for music as an art, and are after dollars and nothing else. Entirely too much money is spent on music for any one to believe that it is merely as a fad or because we think we ought to pretend to study it.

[The Clipper, New York]

Did you get yours? John C. Freund, a music editor at the New York State Music Teachers' Association's annual convention stated that over \$600,000,000 had been spent by the public for music during the last year.

[Woman's National Weekly, St. Louis]

According to statistics presented by John C. Freund the American people spend nearly \$600,000,000 a year for music, or about \$30 per family. These amazingly encouraging figures show that we spend as much for this form of art as for war, including pensions. Yet we have not enough music. Let us have more of it in our homes and in our towns. Let it be of the highest order.

[Record, Roswell, New Mexico]

When you think of the billion or more spent on grog, isn't it clear that we're still too stingy with music?

[Portland (Ore.) Oregonian]

John C. Freund, the editor of MUSICAL AMERICA, has taken the trouble to find out how much we spend annually upon the divine art, which he cultivates. His discoveries are flattering. If they do not prove that we are all passionate musicians they show, at least, that we spend money enough to give ourselves that appearance—which is just as well.

One of the big items is the cost of musical instruments. This amounts to saying that very few American families are without a musical instrument of some kind.

What is the next step in our musical development? It is plain enough. Our progress keeps pace with mechanical invention. We cannot get ahead of our Edisons in art any more than in industry, but we keep up with them pretty well. As the reed organ introduced up to the splendors of Moody and Sankey and the talking machine gave us ragtime, so the player-piano opens to us all the music of the world. Beethoven and Wagner inhabit the workman's cottage. Schumann and Grieg sing at eventide to the toilworn farmer. We are becoming musical, as we have become rich, by virtue of our inventive genius.

[Telegram, Portland, Ore.]

While Americans are not considered a musical nation the statistics which John C. Freund, editor of MUSICAL AMERICA, has taken the trouble to gather, show that Americans spend enough on music for four navies.

[Picayune, New Orleans]

The importance of the figures will be disclosed only when we come to analyze them. The largest item is for tuition—for musical education.

[Richmond (Va.) News-Leader]

In going into details of distribution and of how, for what and by whom this enormous sum was spent, Mr. Freund advised that we must never forget that from 70%

to 75% of all of it was spent by women.

It is to be hoped that some curmudgeon, of the type mere man, will not rise to inject the discordant, cynical suggestion that "we are not apt to forget it," and that it seems fast coming to the point where about the same per cent. of what is spent for most other things is spent by women.

Persiflage part, however, Mr. Freund's advice was directed to supporting the contention that women constituted a leading factor of musical elevation in the United States, that they would not only continue to do so, but would, in the coming years, "carry us to a higher plane of musical appreciation and culture" and in this way prepare the nation for an artistic growth which could scarcely be prognosticated. That is hardly to be questioned, and such being the case the results are, and will continue to be, worth the price.

[The Diapason, Chicago, July 1, 1913]

Between \$50,000,000 and \$55,000,000 a year is spent for church music—organists, choirs and the music they use—in the United States. We are indebted to John C. Freund, the editor of MUSICAL AMERICA, for these interesting figures, which he presented in a paper before the New York State Music Teachers' convention, along with a number of other valuable statistics. Ten million dollars annually is paid for organs, pipe and reed. If any one should still think that the organist and organ builder occupy a very small niche in the musical or business world let him read these figures.

## BABY "ERNESTINE" MADE FAMED GRANDMA HAPPY

Schumann-Heink at Real German Christening in Son's Home at Grossmont, Cal.

SAN DIEGO, CAL., July 1.—A new member of the population of Grossmont, fourteen miles from San Diego, is Ernestine Schumann-Heink, a tiny, blue-eyed baby. When this attraction arrived Mr. and Mrs. Hans Schumann-Heink decided at once to name her after her illustrious grandmother and they wrote the latter of the compliment they had decided to bestow upon the child.

"It is I whom you have honored," wrote back the singer. "I have eight grandchildren and not once before has one of them been named for me." Schumann-Heink arrived in San Diego in time for the christening, which was carried out with true German elaborateness.

Hans Schumann-Heink's home is tucked away at the foot of Grossmont and with a cosy little house, many acres of fertile soil, some of the best bred chickens in Southern California, plenty of music and the finest little wife and baby, the young man is making good and pleasing his famous mother mightily.

Interest has been about equally divided during the last two weeks between the visit of Mme. Schumann-Heink and the opening of the summer concert season at Tent City by Henry Ohlmer and his Coronado Band. The contralto expects to leave next week for the East, but declares that Southern California shall see her again soon. Her new home at Grossmont is a characteristic structure. Perched on huge boulders against the mountain side, the house commands a wonderful view of valley, foothills and distant coast range. Square, with foundation and first story of small granite blocks and superstructure painted a clean yellow, the house presents a solidly comfortable appearance. The inside has been designed with an eye to convenience for the housekeeper, particular attention having been paid to kitchen, laundry and sleeping rooms. The usual California sleeping porch is missing, but so plentiful are the windows that it is "outdoors in the house all the time."

R. A. B.



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## KAISER DECORATES FEW MUSICIANS

**Humperdinck and Leo Blech Principal Recipients of Imperial Jubilee Honors—Important Concerts on Next Season's List in Berlin—Huge Orchestra for "Deutsches Musikfest"**

European Bureau of Musical America,  
Neue Winterfeldtstrasse 30,  
Berlin, June 26, 1913.

ON the occasion of the Kaiser's jubilee numerous honors, in the form of orders and titles, were conferred in the world of art, as well as in finance, diplomatic circles and, of course, the army and navy. The musical world, however, was distinguished only in isolated cases. Kapellmeister Leo Blech, of the Royal Opera, received the title of Generalmusikdirector, which places him in the same rank at the royal institute with Dr. Richard Strauss, who has held this title for a number of years. Prof. Engelbert Humperdinck was decorated with the Kronenorden (Order of the Crown) of the second class, while Professors Koch, Ruefer and Georg Schumann received the Order of the Crown of the third class. The Order of the Red Eagle of the fourth class was conferred upon the music critic, Dr. Otto Neitzel, and Prof. Hugo Ruedel, the choirmaster of the Royal Cathedral, received the crown for the Order of the Red Eagle of the fourth class. Fritz Cortolezis, the excellent conductor at the Kurfürsten Oper during the last season, has been chosen unanimously by the members of the Court Orchestra at Karlsruhe to conduct their next season's concerts.

Recent visitors at MUSICAL AMERICA'S European Bureau have included Harold Randolph, the director of the Peabody Institute of Baltimore, and the pianist, Edward Mumma Morris, of the same institute. Mr. Randolph is stopping in Berlin for a few days and will then leave for Munich.

In connection with the publication of the new opera, "La Du Barry," the Milan publishing house of Sonzogno has just issued an admirable English translation by W. Lewis of Milan. This translation has very justly attracted widespread interest for the poetical quality of Mr. Lewis's English in many instances represents a decided improvement on the original Italian. Unfortunately, one does not frequently find a translation of a libretto with such a pleasing, euphonic flow of language as that of Mr. Lewis. As this first opera of the talented young Italian composer, Ezio Camussi, has been accepted for production at Covent Garden, the English public will soon have the opportunity of judging for itself as to the merits of the translation. And who knows if the English version stands the test in London the opera may be heard in our own language in America?

Otto Lohse, the Wagnerian conductor, who, as in the preceding year, recently conducted the Wagner Festival at the Théâtre de la Monnaie in Brussels, has been decorated with the Cross of Knighthood by the King of Belgium.

The eighteenth Music Festival of Silesia was concluded in Goerlitz last Tuesday and was an artistic success in all its features. The program was devoted exclusively to Brahms and Wagner, including the Brahms Variations on a Haydn Quartet Theme; the Rhapsodie, with contralto solo, and the Symphony in C Minor, and the Final Scene of Wagner's "Parsifal."

### Hermann Wolff Concerts

The Concert Direction Hermann Wolff of Berlin has booked many interesting concerts for the coming season. First and foremost, of course, are the ten Philharmonic concerts (popularly known as the Nikisch concerts), the dates of which are October 13, October 27, November 10, December 1, December 15, January 12, January 25, February 9, February 23 and the tenth still open. The following dates for the popular Philharmonic concerts have thus far been fixed: September 21, 23, 24, 28 and 30.

Julia Culp will give her first concert in Beethoven Hall on October 15 and Elena Gerhardt will make her first appearance of the season in the same hall on October 24.

George Fergusson's first recital of the season is announced for October 6 in Beethoven Hall. On November 1 Joseph Lhévinne is booked to play in Beethoven Hall with the Philharmonic Orchestra, Safonoff conducting. The first recital of Ossip Gabrilowitsch will take place on November 22, also in Beethoven Hall, in which, too, Carl Flesch will be heard in his first concert of the season on December 15. Rudolph Ganz, the Swiss pianist, will give his concert in the same hall on January 27.

The soprano, Maggie Teyte, who has been engaged for two guest performances at the Royal Opera in the beginning of the season, will be heard in her own song recital in February or March. A series of

eight piano recitals by the pianist Rissler is also announced. The famous Rose Quartet of Vienna will begin its Berlin season in the Sing Academy on October 22. Following are the dates of the Royal Symphony Concerts: October 18, November 7, November 26, December 5, December 19, February 13, February 27, March 9, March 22 and April 11.

### Huge Festival Orchestra

The Deutsches Musikfest spoken of elsewhere in this issue was inaugurated on Saturday with a monster concert in the Philharmonic. The enormous orchestra was made up of delegates from the most celebrated orchestras throughout Germany, their number resulting in an interesting ensemble without, however, making for the most marked artistic effect, especially in a hall of the

dimensions of the Philharmonie. The program comprised Georg Schumann's overture, "Lebensfreude," Beethoven's Symphony in A, Wagner's "Kaisermarsch," Mozart's "Les petits riens," and the E Flat Major Symphony of Beethoven.

The first half of the program was conducted by the Munich Generalmusikdirector Bruno Walter, who, although a Berliner, had not been heard here in several years. There is an *élan*, a finish and a technical mastery about Walter's conducting certain to produce an effect on the masses, even though—or possibly just because—it is not entirely devoid of a tendency to "grandstand" playing. Still, his performance was bound to compel admiration when you consider that he had at his disposal an orchestra which was not only not accustomed to the conductor but of which the members were alien even to each other. Herr Walter's confrère, who conducted the latter half of the program, Professor Corbach, of Sonderhausen, is a musician of quite another school. He is the conservative German conductor, I should say, profound and settled in his ways and, therefore, highly satisfactory to many of those present. The large audience was unquestionably impressed.

The second night of the festival on Tuesday drew an equally numerous audience to the Philharmonie, where the gigantic dimensions of peculiarly mixed orchestra did not fail to exert once more a certain fascinating influence. You do not often hear an orchestra consisting of forty first violins, thirty-two second violins, twenty-three cellos, twenty contra basses, etc., I am sure. The alternating conductors of the evening were Musikdirector Hermann Abendroth, of Essen, and Siegmund von Hausegger, of Hamburg. Herr Abendroth, with his splendid, artistically sensitive interpretation of Schubert's Seventh Symphony, proved himself a conductor of rare musical ability and of extraordinary circumspection. His management of this enormous instrumental body was admirable. Beethoven's Concerto for violin, which followed, substantiated previous impressions. The solo part by Hofkonzertmeister Gust. Havemann lacked virtuoso dash, while reflecting all the technical and musical attainments of the orchestral musician. Liszt's "Tasso" completed the first part of the program, and after the intermission von Hausegger conducted his symphonic poem, "Barbarossa"—a most effective work—with all his accustomed impressiveness. O. P. JACOB.

## CORINNE WELSH ON PASSENGER LIST OF LATEST GIANT SHIP



Corinne Welsh, "Snapped" as She Sailed on the Biggest Steamship in the World

Corinne Welsh, the contralto, announced as she sailed for Europe on the world's largest ocean liner, the *Imperator*, that her next American tour will be under the direction of R. E. Johnston. Miss Welsh has gone abroad for a Summer's recreation and will spend the greater part of her time in the Bavarian Alps. She will return in September in order to fill engagements which her manager has made for her.

Miss Welsh has achieved an enviable

reputation, both in recital and with various organizations, one of her recent successes being her tour with the New York Symphony Orchestra, Walter Damrosch conductor, on which she won excellent critical commendation because of her singing. She has appeared with some of the most important choral organizations and before the best clubs in the United States.

### THUEL BURNHAM'S RECITAL

American Pianist in Fine Form for His Latest Paris Performance

PARIS, June 21.—Thuel Burnham was in fine form for his monthly piano recital given in his Paris studio last Sunday. The program was important and the audience was large and enthusiastic. One cannot help remarking the exceptional drawing powers of one who could assemble so large an audience and hold it in rapt attention on a warm Sunday afternoon. The program included Sonata, op. 31, No. 3, Beethoven; Deux Romances sans paroles, Mendelssohn; Trois Préludes, Chopin; Valse, Chopin; "Rêve d'Amour" and Rhapsodie, Liszt.

Mr. Burnham gave a superb reading of the Beethoven Sonata and in the Chopin Préludes his playing was ideally beautiful in tone color and mood. It was a striking justification of his title of "poet-pianist." In temperament and style Mr. Burnham is also an ideal Liszt player, his wonderful technic, vivid tonal effects and intensity of feeling giving his readings utmost power and brilliancy.

Among those present were Mme. Leschetizky, Mrs. John R. McArthur, Mrs. William Sprague, Dr. and Mrs. David Jayne Hill and Miss Hill, Princess Amélie de Bourbon and Mr. and Mrs. Hugh Reid Griffin. D. L. B.

### Strange Records for Sorrentino

Umberto Sorrentino, the young Italian tenor, whose concert work this season in the East has won him favor, left New York on July 1 to spend a month at Bridgeport, Conn. On Aug. 2 he will sail for abroad, returning early in September. Mr. Sorrentino enjoys the distinction of being the first operatic tenor to be engaged by the Edison Company for its kinetophone. During the coming season he will make complete records of "Carmen" and "Pagliacci," singing and acting it, so that his interpretation will be recorded exactly as when he appears in a performance.

Maggie Teyte, the English soprano, will be the soloist at the concert of the St. Paul Orchestra, December 2.

## COVENT GARDEN STAMPS "LA DU BARRY" A SUCCESS

Camussi, the Composer, Present at London Première to Receive the Plaudits of an Enthusiastic Audience

LONDON, July 3.—With the composer himself present to receive the plaudits of an enthusiastic audience "La du Barry," by Ezio Camussi, had its first performance in London last night at Covent Garden. This work by one who is probably the youngest composer whose work was ever accepted at Covent Garden was undeniably well liked. Camussi is only thirty years old now and the opera was written when he was twenty-three.

The opera was splendidly sung and this no doubt contributed to its success. The principal rôles were taken by Louise Edvina, Frances Roeder, Ruby Heyl and Messrs. Martinelli, Sammarco and Crabbé. Panizza was the conductor.

It is possible that Oscar Hammerstein may produce this work in New York, as his son, Arthur Hammerstein, is said to have made a bid for it. Henry Russell, of Boston, is also said to have sought the privilege of producing it.

Camussi has just completed a second opera based on Sudermann's play, "The Fires of St. John."

### Music Room for Los Angeles Library

A novel feature is to be introduced in the public library of Los Angeles—a music room equipped with pianos on which patrons of the general library can try over any of the music on hand to find out if they can play it or care to buy it. Later on, according to the *Tribune* of that city, phonograph and graphophone records will be provided for the benefit of lovers of the preserved music in making selections before purchasing a set of new records. The room is to be made sound-proof, so that readers in other parts of the library may not be disturbed.

Frieda Langendorff as *Ortrud* recently outshone her associates in "Lohengrin" at Kroll's Theater, Berlin.

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## NEW MUSIC—VOCAL AND INSTRUMENTAL

DITSON issues\* are again notable for a number of splendid songs. W. Franke-Harling's "Dear Winds That Kiss the Roses" is original and worthy of performance; "Twilight and Dawn," three songs by Grace Mayhew Putnam, are issued for medium voice and J. H. Hahn's simple "Couldst Thou Look as Dear" is brought out for high voice.

Two unusually fine violin pieces are a Meditation in A Flat and "Evening (A Reverie)," by Arthur Bergh. Mr. Bergh, whose creative talent is undoubtedly among the most distinctive in America today, proves in these pieces that he is a musician of extraordinary imaginative power. One can go far before finding such admirably written compositions as these. They will be ideal for recital purposes.

A piece called "Barbara Gavotte," by one Eber C. Hamilton, is curiously suggestive of the Gluck "Alceste" Gavotte and the famous piece in the same dance form by Padre Martini. It is a good teaching piece, however, and contains effective, though simple, passages, idiomatic of the violin.

CARL FISCHER, the New York publisher, has added materially to his piano catalogue in recent months.† From his press come two charming pieces by Christian Kriens, the Dutch violinist-composer, now resident in New York. His "Vilanelle," originally a violin solo dedicated to Efrem Zimbalist, is quite effective in the piano version which the composer has himself made, while his "Reverie dans les Montagnes" is altogether lovely.

Dr. Nicholas J. Elsenheimer, one of the ablest of New York piano teachers and in addition a composer of true worth, is represented by "Two Old Time Dances"—

"Menuet alla Mozart and May Dance alla Handel." These pieces are refined and musicianly, written in the style of the composers mentioned in their titles. Those who remember Dr. Elsenheimer's album of pieces in the styles of various masters issued by the Willis Company in Cincinnati some years ago know how well he can do this sort of thing and these pieces again prove it convincingly. They are finely written and are not difficult of execution.

There are also "Two Preludes," by Richard Czerwonky, concertmaster of the Minneapolis Symphony Orchestra, a Mazurka and Scherzino by Caryl Florio, and a Romance in A Flat Major by A. Walter Kramer. A set of "Six Entr'actes" by Arthur Edward Johnstone are salon pieces, simple in style and a bit commonplace in their choice of thematic material. They may prove useful for teaching, however.

A PROMISE made good is instanced in the work of a gifted young American, Wintter Watts. Some years ago a set of his songs was brought forward by a well-known publisher in this country and showed an unusually good talent, somewhat uncertain in its expression.

That Mr. Watts has made use of the years intervening, by polishing his style and by learning more of the "how" and "why" of the art of composition, and has also developed his musical thought is proved beyond the shadow of a doubt by his five songs which have just appeared from the press of the Oliver Ditson Company.

These are "Blue Are Her Eyes," "The Boat of My Lover," to poems by Fiona Macleod, "Green Branches" and "Hushing Song" and "Once Only, Love," to a Richard Watson Gilder poem.\* Considered from the standpoint of what American song composition stands for to-day these songs are indisputably worth while. They are individual and well done, showing knowledge of the technic as well as ideas that call for expression in song.

Harmonically Mr. Watts says far more than he does melodically. He displays a sense of color in his music. "Blue Are Her Eyes" is MacDowellish in its opening page. On the second page, "Soft as the Southwind at Twilight," one finds a melody which recalls the "Todesverkündigung" of Brunnhilde to Siegmund in the second act of "Walküre," though its treatment is quite different. In the same way "The Boat of My Lover" is Schumannesque; in the "Hushing Song" there is a phrase from "Pagliacci," which stands at the top of the third page and in the final song, "Once Only, Love," the opening phrase is suggestive of the Gounod melody (popularly known as "Ave Maria") to the first prelude from the first volume of Bach's "Well Tempered Clavichord." One other reference is in the flowing "Green Branches," the main theme of which recalls "Scenes That Are Brightest," from Wallace's now almost obsolete opera "Maritana."

The songs, as remarked above, are worthy, and they are so in spite of passages which call to mind the music of other composers. Little is published or written to-day that is really original and Mr. Watts need not worry. He has assimilated the styles of many who have worked before him, but his work is such as to entitle him to a place among the best of American song-composers of to-day. And this is indeed an achievement for a young composer.

All five songs are published for both high and low voice.

THREE new choral compositions from the Schirmer press give further evidence of the talent of Philip James, a young American, whose gifts are far from average.

These are two part-songs for four-part women's voices with piano accompaniment and a Te Deum in C for mixed voices with organ accompaniment.† Both of the women's choruses, the Lullaby and "Phillis" are charming, colorfully conceived and away from the conventional in their design and harmonic character. There is a breath of modern France in the Lullaby. The passage "Hush Thee, Hush Thee," sung to these words first and hummed the second time is the only item which would seem to mar the piece. Fifths, such as appear here, sound badly and will continue to do so until the end of time; they have doubtless been used intentionally, Mr. James's work showing a knowledge of the technic of composition, and yet they are not good. Mr. James should remember that there are other ways to display one's modernity than to trespass on a law of part-writing, which has just as much reason for being upheld in these days of musical turbulence as ever. And finally his poem does not justify it, the thought being simple and surely not needful of such treatment.

There is an originality of treatment in the Te Deum which makes one think its composer's name will be recognized the world over before long. Mr. James's opening prelude of three measures, for example, sounds a note utterly removed from the sickly church-music of our day. It is big music and the way in which the composer handles his voices, perhaps a bit free at times, shows how original a musical thinker he is. He develops his material logically and his jubilant "Day by Day We Magnify Thee" sung on a unison C by all the voices with full telling chords in the organ on the first beat of each measure is notably managed. It is the best Te Deum we have heard in the last ten years barring none. Its breaking away from the beaten path may keep it from being sung by small choirs, but those organists who have the singers who can do it will find it the expression in true churchly style of a musician from whom one may expect great things in the future.

A "TRANSPOSING Method for the Clarinet," by Edward Herman, Op. 17,‡ is an ingenious work. It has occurred to the author that clarinetists experience considerable difficulty in playing music written for the "A Clarinet" on the B Flat instrument.

Of course the accomplished player is

†LULLABY, "PHILLIS." Two Part-Songs for Four-Part Chorus of Women's Voices with Piano Accompaniment. By Philip James. Price 12 cents net each. TE DEUM in C. For Chorus of Mixed Voices with Organ Accompaniment. By Philip James. Price 20 cents net. Published by G. Schirmer, New York.

‡"TRANSPOSING METHOD FOR THE CLARINET." By Edwin Herman, Op. 17. Published by the G. H. Schuster Music Co., Salt Lake City, Utah. Carl Hauser, New York.

able to handle this situation, but the amateur player and the professional in the smaller town, where proficiency on one's instrument is not that of the solo woodwinds of our New York Philharmonic and Boston Symphony Orchestras, can use Mr. Herman's method to advantage.

He has prepared exercises for this purpose and writes them on two staves, the B Flat clarinet part below and above what he calls the "New Clef" to be used when playing A clarinet music on the B flat instrument. What his "new clef" amounts to is simply the employment of the tenor clef as a clef instead of having the signature alone with the G clef.

TWO new albums of children's songs issued by the Boston Music Company are "Pillow Land," a set of six songs by Clifton Bingham, and "Five Songs for Little Girls and Boys," by Mari Paldi.§ The Bingham songlets are harmless enough, though melodious in a naive way. There is greater merit in the Paldi pieces, the songs "Fair Weather" and "Fairy Balloons" being worthy of especial mention.

LOUIS AUBERT, a member of the modern French school, has done some of his most distinctive work in his "Deux Poèmes," to poems by Jacques Chenevière, set for mixed voices with solo parts and piano accompaniment.

These the house of Durand issues in full score.¶ "Le Parc d'Automne" is the finer of them, though "Avril" is interesting in many ways. In the former there is a feeling for the chromatic that makes for an unusually fine effect, the scheme being free and yet firm in design. The portion for a solo contralto voice is likewise attractive.

Both of these songs may be sung by quartet or chorus, being possible for the former because there are no divided parts in the voice-writing. It is scarcely necessary to say that they will require careful preparation by those who wish to sing them, as the part-writing is not done along conventional lines.

They would be ideal material for the Musical Art Society or the MacDowell Chorus of the Schola Cantorum of New York.

A BOOK of "Seventy Solfeggio Studies" by M. F. MacConnell, instructor in music in Jamaica High School, New York, is issued by the American Book Company.\*\* Mr. MacConnell's intention has been, as he himself states in his preface, that his studies should be used: "First, as sight-reading exercises; second, as studies for the cultivation and appreciation of pure harmonic perception, and, third, as studies for the development of correct vocal habits." The book will be valuable for these purposes.

THREE songs, "Divided," "A Song of Shadows" and "A Love Song," by W. D. Armstrong, are issued by Breitkopf & Härtel, New York.†† Mr. Armstrong has done a large amount of serious composition and is known as a musician of ability. These songs show him a fluent melodist and thorough craftsman. The best is "A Song of Shadows," only a page long and yet so thoroughly natural that it calls forth admiration at once.

§"PILLOW LAND." Six Songs. By Clifton Bingham. Price 75 cents net. "FIVE SONGS FOR LITTLE GIRLS AND BOYS." By Mari Paldi. Price 50 cents net. Published by the Boston Music Company, Boston, Mass.

¶DEUX POÈMES, "LE PARC D'AUTOMNE," "AVRIL." Two Part-Songs for Mixed Voices, with Piano Accompaniment. By Louis Aubert. Published by A. Durand & Fils, Paris. Price 2.50 and 3.50 fr. net.

\*\*SEVENTY SOLFEGGIO STUDIES. By M. F. MacConnell. Published by the American Book Company, New York, Cincinnati and Chicago.

††"DIVIDED," "A SONG OF SHADOWS," "A LOVE SONG." Three Songs for a Solo Voice, with Piano Accompaniment. By W. D. Armstrong. Published by Breitkopf & Härtel, New York. Price 40 cents each.

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# MUSIC OF NEW YORK'S SWEDES

Choral Singing the Special Interest of the Colony—Four Splendid Singing Societies—History of the National Union—Tendencies of Modern Swedish Music

By IVAN NARODNY

THE Swedes occupy a conspicuous place musically among the foreign colonies of New York. They have no less than four splendid singing societies in this city alone, while the total number of such societies throughout the country exceed fifty. Swedes, like the people of other Northern nations, are great lovers of song. Wherever there is a settlement of a hundred Swedes, at home or abroad, there is a singing society. As the opera is to the Italian, so the chorus is the most vital thing to the Swede. But, strange to say, the Swedish choruses are mostly of male voices, while those of Danes, Norwegians and Finns are generally mixed. It may be that there is a reason for this in the character of the race. It appears to an outsider, at any rate, that the Swedish women are more oriental than their Finnish or Norwegian sisters in their habit of keeping aloof from the men.

As compared with musical organizations of other New York foreign colonies, the Swedes stand closer to the Germans than any others, and Swedish music has, in fact, been greatly influenced by the German classics. Among the New York Swedish singing societies those best known are the Glee Club, the Lyran Chorus and the Svea Chorus. Their weekly musical evenings and periodical concerts form the most appreciated entertainments of the colony. It is worthy of note that most of the members of the Swedish singing societies belong to the intellectual and not to the working classes.

Arvid Akerlind has, up to now, been the leader of Swedish musical affairs in New York, but the condition of his health has caused him to leave this country for his native land, at least temporarily. Whether he will be back for the Swedish Musical Convention, to be held in September in Chicago, is a question. Charles K. Johansen, the president of the executive committee of the American Union of Swedish Singers, and editor of *Nordstjernan*, explained to me that he hoped Mr. Akerlind would be back in the Fall to lead the music of New York's Swedish colony, as he has for the last fifteen years. Mr. Johansen also gave me an account of the activities of the Swedish Musical Union.

## Idea of the Organization

"It is a purely musical organization," said he, "with the ambition to cultivate Swedish male choruses singing and to make Swedish elements of culture known and appreciated in this country through the medium of biennial festivals. The union was organized Thanksgiving Day, 1892, at a meeting in Chicago, to which nine societies, chiefly from New York, Chicago, Minneapolis, St. Paul, etc., sent delegates. To-day the union numbers about 1,000 singers belonging to more than fifty different clubs in various parts of the country.

"The union is an offspring of the older United Scandinavian Singers of America, which held its first festival in Philadelphia in 1887, and which disbanded after a fourth biennial, held in Chicago in 1893. The first festival of Swedish singers was held in Chicago, in connection with the three Swedish days at the World's Fair in 1893. The

second consisted of two successful concerts at Carnegie Hall, New York, in 1897. The festival was postponed until that year on account of the Scandinavian Industrial and Art Exhibition at Stockholm, which was held in King Oscar's jubilee year, when, after the festival in New York, a splendid chorus of fifty-four voices made a trip to Sweden, which was an unbroken series of conquests proving the high standards attained by Swedish male choruses in America.

"At the convention in New York, the Singers' Union, for practical purposes, organized subdivisions for the East and West, with biennial festivals to be held by each

singers be elected to tour the Fatherland again. The last Swedish song festival was held in New York, May 28, 29 and 30, in Carnegie Hall, and the next one will be held in this city during the fall of 1914."

## High Degree of Efficiency

The New York Swedish singing societies, by their musicales and concerts during the last season, have demonstrated that they have reached a high degree of efficiency. Those that I attended reflected the thorough training and understanding of the singers. Most of the songs were by modern Swedish composers such as Hugo Alfvén, Emil Sjögren, August Söderman, Peterson-Berger and Wilhelm Stenhammer. The piano pieces, played by Anna Calleberg, impressed me as works of genuine art.

As compared with the Norwegian and Danish, the modern Swedish school of music strikes me as more conservative in style, but more secessionistic in construction, if I may use the term. The songs of Swedish composers seem to me less strikingly northern in character than those of the Norwegian school after Grieg, yet they are individualistic enough in their racial color. I have no

turn. But in symphonic and instrumental music, the Swedes have a similar taste to the French. I have heard Söderman's and Sjögren's charming piano pieces, but never the symphonies of Aulin, nor the opera, "Arnljot," by Peterson-Berger. As far as I understand it, there is a strong nationalistic tendency among modern Swedish composers, but, as Mr. Bystrom, one of the best known Swedish musical authorities in this city, said to me recently:

## "Too Polished"

"The trouble with Swedish music is that it tends to be too polished in everything. It relies more on the classics than on the essentials of folk lore. It is because he departs from this tendency that August Söderman is so strong in all his work. He has formed his own conceptions of beauty, taking racial peculiarity as the foundation of all his compositions. He might be called the Grieg of Sweden."

The leaders of the Swedish singing societies in America are: Arvid Akerlind, New York; Dr. Sandelius, Boston; E. Franke, Pittsburgh; Hjalmer Nilsson, Minneapolis; and Joel Mossberg, Chicago. They have organized the musical societies among their countrymen so well that song among the Swedes in America is considered the art of arts.

## Colorado Chorus Gives a Concert with Mountains as Sounding Board

CANON CITY, COLO., July 4.—Thst First Methodist Church choir of forty mixed voices, under its director, Walter Van Paten, gave its annual open-air concert recently. The Sky Line Drive, built by convicts around the Hogback Mountains, furnished a platform for the chorus, with the high rocks as the sounding board. Their program included selections from Pissuti and other modern writers, oratorio choruses from "The Messiah" and anthems. The acoustic properties resulting from the thin, light air of the mile-high altitude made the quality of tone remarkably pure, while body of tone was unusually round and bell-like. The carrying power was so strong that the residents of the city had only to sit on their porches to get the full effect. A small organ and five orchestral instruments supported the ensemble. There is some discussion of plans for an auditorium around these rocks.

L. J. K. F.

## Value of Piano Study to Singer

[Frieda Hempel in The Musician]

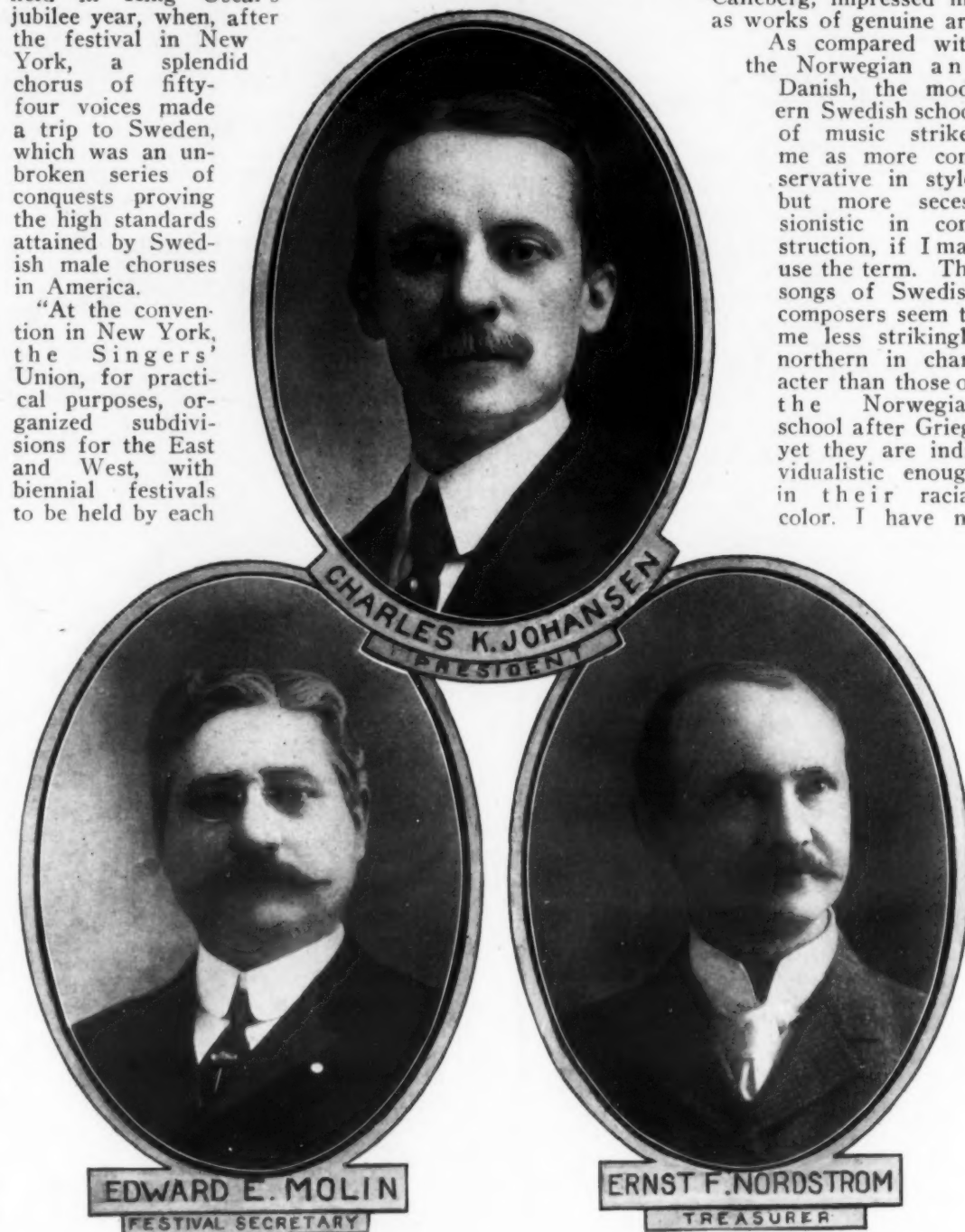
As musical foundation, study of the piano is of vast help to any singer, and I value very highly my own training in it up to the age of fifteen at the Leipsic Conservatory. Violin study, too, is invaluable for it enforces regard for quality and purity of tone and exactness of pitch. But a command of the piano means this: Ability to take up a score independently, search out its contents, and get a knowledge of the orchestral outline, quite aside from the vocal part with which one is individually concerned, and that, too, with a grasp which the resources of no other instrument allows.

## Minnie Tracey in Paris Recital

PARIS, June 19.—Minnie Tracey, the American soprano, who has just returned from New York, gave a successful recital yesterday in the studio of Frank Holman and Mr. Holman-Black, both well-known figures in the artistic and social circles of this city. Jean Bussyon, of the Royal Opera of Munich, assisted.

The Bach-Beethoven-Brahms Festival held in Berlin in April resulted in a net profit of \$5,000, which will be used as a fund for needy musicians.

A new work by Reynaldo Hahn is to be given at the Théâtre des Champs-Élysées, Paris, next season.



Officers of the Executive Committee of the American Union of Swedish Singers

and quadrennial festivals to be held jointly. In 1899, the Eastern singers held their festival in Worcester, Mass., and the Western singers, theirs in Rockford, Ill. The joint festival of 1901 was in Jamestown, N. Y., with one additional concert before the Chautauqua Assembly, which greeted the singers enthusiastically. In 1903, the Eastern singers held their festival in Boston and the Western singers in Minneapolis.

"In 1905, the joint festival was held in Chicago, and it was unanimously agreed to hold the next festival of the entire union in New York in 1909. The officers then elected were: President, Charles K. Johansen, New York; secretary, F. Love, Boston; treasurer, Ernest F. Nordstrom, New York. Arvid Akerlind, of Brooklyn, was elected director-in-chief. Committees were appointed to consider the feasibility of making a second tour of Sweden. At a special convention, held in Chicago, it was unanimously decided that a chorus of fifty

doubt that August Söderman is one of the greatest musical geniuses that Sweden ever produced. Emil Sjögren's works are just as interesting and fine, but they lack the vigor of the former's. Sjögren is too refined, too delicate in his melodic conceptions. Like the nation itself, Sweden's music as a whole has an outspoken aristocratic character, which possibly gives it its conservative flavor, as compared with Finnish or Norwegian music.

However, the undoubted originality and power of modern Swedish music find best expression in choral writings. They have a euphonic tendency, and occasionally they grow sentimental and dreamy, but they end mostly in a typically northern tempo and rugged rhythm. The strains of melancholy introduced are usually insignificant, and meant merely to bring out other moods in contrast. The romantic motive is often predominant, and there is often a realistic

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## Recent London Press Criticisms:

**THE DAILY TELEGRAPH, June 18th, 1913.**—When two really gifted and sympathetic musicians have constantly associated, good results must almost inevitably follow. There was nothing sensational about their performances of Brahms' Sonata in G, Mozart's in the same key, and Cesar Franck's in A, but there was much that was very attractive, for Mr. Mannes is a violinist whose tone is pleasing and whose technique is sure, while his wife is a very skillful pianist. Moreover, they are both thoroughly good artists, and their work had always distinction.

**THE TIMES, June 18th, 1913.**—What made their playing really enjoyable was the general unanimity of view, which is the result of consistent study and experience together. One rarely meets with two players who have so thorough an understanding of what they mean to convey through the music. In Mozart's delicate work the same thing was shown in a number of small details, particularly in the variations which form the finale. For example, the piano plays the theme of the variations, the violin supplying an inner part, and Mr. Mannes was able to make that part blend with, and stand second to the piano melody in a way which could not be obtained without sure knowledge of the exact quality to be used by the pianist.

**THE MORNING POST, June 18th, 1913.**—Perfection of unanimity and identity in expression were the chief features of the performances.

**THE DAILY EXPRESS, June 18th, 1913.**—Intimacy and delicacy were the keynotes of their performances.

**THE STANDARD, June 19th, 1913.**—Mr. and Mrs. Mannes are chamber musicians in the highest sense of the term. So complete is the understanding between them that they are neither divided either in thought or execution. Mrs. Mannes, the pianist, plays with great delicacy and charm, and the same may be said of her husband—a violinist whose methods are highly finished. He has a sweet, suave tone, and his intonation is beyond reproach. Brahms' Sonata in G Major was played with a full grasp of the composer's intentions; while a more ordered ensemble it would be difficult to imagine. Mozart's G Major Sonata was remarkable for its polish and aesthetic appreciation.

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## MASCAGNI'S MASTERPIECE

Not Sure He Wants to Write It Yet—His Opinion of "Parisina"

ROME, June 21.—Mascagni was recently asked whether he thought "Parisina," which he has written to a libretto by d'Annunzio, was destined to become his masterpiece. His reply was half in jest and half in earnest:

"If it is a masterpiece, my career is ended. I know that a masterpiece is expected from me, and I know that when I compose it everybody will be satisfied and expect nothing further from me. People think that I have not yet written my masterpiece. It is a mistake. I have written it and torn it up because I do not want my career to end. I want to go on composing, and for this reason in all my works there is always something that just misses making them masterpieces."

Mascagni started to work on June 25 last year, and he ended setting to music d'Annunzio's 1450 verses exactly on December 11. It is almost certain that "Parisina" will be produced at La Scala next season.

The collaboration of d'Annunzio and Mascagni has been so far most intimate. "We worked together," Mascagni says. "He stood near the piano and listened intently while I played."

"I have been swayed by the ineffable joy of being influenced by a magnificent poem, and my soul has been ablaze with dense and melodious verses. It is due to poetry that I could work without any difficulty spontaneously and rapidly."

The only difficulty, according to Mascagni, lies in discovering artists who can interpret this opera. "We do not need only voices, but figures." The composer says: "D'Annunzio is very exacting on this point, and he is quite right. I fully agree with him. Parisina is a young woman of twenty; slim, delicate and fascinating. The rôle cannot be assumed by a portly woman, even if she has the voice of an angel."

## MILWAUKEEANS IN DRESDEN

Warmly Praised for Their Singing of German Folk-Songs

DRESDEN, June 21.—The Milwaukee singers, about seventy in number, who arrived here in the course of their European tour, succeeded in winning a considerable artistic success in their concert. Their performance, under the leadership of Conductor Karl, a Dresdener by birth, the son of a former director of the Residenz Theater, was in general first rate. To rhythmic precision and excellent enunciation was added a degree of emotional expression which enhanced the beauty of the German folk songs which formed the most important part of the program.

In the "Kurhaus" (Weisser Hirsch) yesterday a charity concert, under the patronage of the King, brought several celebrities before us, such as the royal chamber singer, Vogelstrom, of the Court Opera; Wanda Schnitzing, ducal opera singer, and Franz Wagner, pianist. Vogelstrom's beautiful voice was magnificently brought into evidence and the delightful coloratura soprano of Wanda Schnitzing was equally attractively employed. Herr Wagner did some fine Chopin numbers and excelled also as an accompanist.

A young pianist who, I understand, is favorably known in America as a pedagogue, was heard to great advantage in a recent soirée given by Fräulein von Ziegler. Her name is Rosetta Wiener.

A. I.

Appointed to Lincoln Musical College Faculty

LINCOLN, NEB., June 29.—Among new members of the faculty of Lincoln Musical College are Frederick A. Delano, of New York, who will be in charge of the voice department, and Max Kidder, who will head the department of theory. The former taught four years in the Royal Grand Opera School of Coburg, Germany, and has been frequently engaged as a coach for singers in New York. Mr. Kidder is a composer.

The college enrolled last year 321 students of music.

Rome to Hear Operetta by Princess Louise and Toselli

ROME, June 28.—Next week will see the first production of the new operetta, "Principessa Bizzarra," or "The Strange Princess," libretto by the former Princess Louise, of Saxony, and music by her ex-husband, Signor Toselli, the pianist. It is stated that Righi, the tenor, has been engaged to play the part of the husband of the Princess in the play.

The Berlin Philharmonic Wind Orchestra is making a successful tour of England.

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## OPERA PLANS BUDDING IN CHICAGO

**"Parsifal" with Minnie Saltzmann-Stevens as "Kundry" to Be Heard**  
—Performances in English for Ten Saturday Nights—Detroit to Have Chicago Company for First Time—Louis Lombard's Program

Bureau of Musical America,  
No. 624 Michigan Boulevard,  
Chicago, July 7, 1913.

ALTHOUGH Campanini is directing the Verdi celebration at his theater in Parma, Italy, news in Chicago concerning the next opera season here does not lack a certain degree of definiteness. Already assured are three Sunday performances of Wagner's "Parsifal," with Minnie Saltzmann-Stevens, the Illinois dramatic soprano, as *Kundry*, and two appearances of Pavlowa and her company. Other Sunday afternoon concerts will present a number of touring artists not connected with the personnel of the Chicago Opera Company.

Welcome to the many advocates of opera in English is the information that the ten Saturday evening performances will be given with opera in the vernacular. This is construed as a decided victory for the National Society for the Promotion of Opera in English, which has a flourishing branch in Chicago. These productions will be given this year on the subscription plan at popular prices, ranging from \$2.50 to \$20 for the entire series. The selection of artists and repertoire is at present a matter of conjecture. The fact is worth consideration, however, that the roster of tenors of the company will be strengthened by such returning artists as Bonci and Bassi.

In interviewing representatives of the Chicago Opera Company at present many difficulties are encountered, the answer to almost all questions being confined to, "That, I don't know," which suggests that a rubber stamp with the above legend would facilitate the replies.

Detroit, a city to date unexploited by the Chicago Grand Opera Company, will have four performances next Spring, the repertoire possibly including "Rigoletto," with Titta Ruffo in the title rôle, a "Mary Garden" performance, "La Bohème" with Bonci and one of the newer operas, as yet undecided. The transcontinental tour is again being projected this year under Campanini, and several cities, not included last year, will have an opportunity to hear the Chicago company.

### Faculty Members' Concert

Last Tuesday evening a mid-Summer concert, by Leon Sametini, violinist; Paul Stoye, pianist; Kirk Towns, baritone, and Sol Alberti, accompanist, all members of the faculty of the Chicago Musical College, attracted a very large audience to the Ziegfeld Theater. The program contained several interesting selections. Sametini gave a very artistic and technically finished interpretation of the sonata, "Le Tombeau," by Leclair, a work in the older classic style, and, after a number of recalls, responded with "Summer," an original arrangement of the sextet from Donizetti's "Lucia" for violin alone. Paul Stoye was heard in the "Héroïde-Elegiaque," Rhapsody of Liszt, the Andante and Rondo from the Sonata, op. 81, by Beethoven, and the B Minor Scherzo of Chopin. In all these numbers Mr. Stoye disclosed ripe interpretative powers, a fine sense of tone shading and a brilliant bravura style. Kirk Towns made much of the "Mai Nacht," of Brahms, a poetic expression of the "Souvenir" by Lalo, and a dramatic reading of "The Lute Player," by Allitsen. An artistic vocal production and a resonant

tone made these numbers highly acceptable and German's "My Song Is of the Sturdy North," given as an encore, also earned plaudits of the hearers. Sol Alberti played the accompaniments excellently.

Harold Henry will bring his present season to a close with his appearance at the MacDowell Festival at Peterboro, N. H., in August. Mr. Henry will play the Mac-

### ANNOUNCES RETURN OF EDMOND CLÉMENT FOR NEXT SEASON



—Photo by Chickering.

Edmond Clément, the Distinguished French Tenor

Howard E. Potter has just received a cablegram announcing the return, late in November, of Edmond Clément, the distinguished French tenor, who will be available for a few concerts prior to his operatic engagement which begins on January 26. Mr. Clément's New York recital will take place in Aeolian Hall on Tuesday afternoon, December 2, and his Boston recital will take place in Symphony Hall Tuesday afternoon, December 9. During his stay in America Mr. Clément will present another short work which promises to be as effective as "La Laitière" which he gave twice with signal success last season in New York.

### California Teachers Meet

LOS ANGELES, CAL., June 30.—In the complete list of programs just received for the meetings of the California Music Teachers' Association to be held at San Francisco July 7 to 10, there appear a greater number of Los Angeles participants than first announced. The program contains the following: Mrs. W. H. Jamison will speak on the subject "What the Federation of Music Clubs Means to the Music Teachers' Association of California"; Edna Darch, formerly of Los Angeles and recently of the Chicago Grand Opera Company, will sing several numbers on a program of San Diego musicians; a piano and song recital by Vernon Spencer and Anthony Carlson; an organ recital by Alfred Appling Butler;

Dowell concerto in D minor, the work with which he made a great success with the Minneapolis Symphony Orchestra. It is particularly fitting that this brilliant American pianist should play the work of America's greatest composer at this festival.

Clara Rubey, an artist pupil of Harold Henry, played the following program at the last of his studio recitals for this season: Fantasie, Chopin; Sonata Eroica, MacDowell; Intermezzo and Prelude, Clara Rubey; Gavotte, Max Reger; Humoresque, Paul Juon; second and third movements, Concerto in B flat minor, Tchaikowsky. In poise and artistic finish Miss Rubey ranks high among the younger pianists and the enthusiasm elicited from the audience was well merited. MAURICE ROSENFELD.

an address on "Business in Music," by Charles F. Edson; Frederick Stevenson will be represented by one of his works, "The Salutation of the Dawn," sung by Edna Darch; a program by the Brahms quintet, composed of Oskar Seiling, Adolf Tandler, Rudolf Kopp and Homer Grunn, with Mrs. L. J. Selby, contralto, as vocal soloist. There will also be other Los Angeles represented, so that Los Angeles is given fair representation by the San Franciscans. W. F. C.

### PLAINFIELD HAS CIVIC VOLUNTEER ORCHESTRA

City Calls Upon Its Musical Citizens to Join Novel Organization Under Conductor Korff

PLAINFIELD, N. J., July 2.—This city is probably the first to organize a volunteer municipal orchestra, and the organization has been accomplished by the cooperation of an enterprising recreation committee, working in conjunction with the Mayor, Common Council, Board of Education and playground commission. Other cities have instituted people's orchestras, but these are composed chiefly of professional musicians, with costly soloists, resulting in heavy items of expense, while the Plainfield plan is peculiarly its own.

It calls upon its musical citizens to give their talent and time, and the response has been most encouraging. With a number of thorough rehearsals under the skilled baton of M. A. Korff, leader of orchestras since 1885, and resident of Plainfield for over twenty years, a program is in course of preparation which will please every possible taste in music. The classics will be represented by Haydn's "Military Symphony," and among the less heavy numbers will be the "Jolly Robbers' Overture" by Suppe, also some popular music. This orchestra consists of a senior and a junior organization. The idea of the junior orchestra is to train young players for graduation into the senior body.

The orchestra is like one big family, and the Mayor, Percy H. Stewart, is as much interested in the progress of the work, not only in the municipal orchestra, but in all the public recreation work (of which G. Stuart Simons is chairman and Miss Lois Nutting supervisor), as the head of a family would be in the progress of his children. Conductor Korff's experience has convinced him that the public should not be stuffed with symphonies, but that it should be stimulated with lighter music to a longing for the better kind, wherefore his programs will have a gradual upward trend.

Luise Reuss-Belce, the Bayreuth "coach," leaves Berlin this month for Bayreuth to begin the preliminary work on next year's performances.

The Strassburg opera season closed with a "Ring" cycle conducted by Hans Pfitzner.

### GERTRUDE MANNING TO MAKE HER FIRST AMERICAN TOUR



Gertrude Manning, Lyric Soprano, Who Is to Make Her First American Tour the Coming Season

Manager R. E. Johnston announces that he has secured the young American soprano, Gertrude Manning, for her first tour of this country the coming season. She will also be heard not only in the principal cities of the United States, but also in Canada.

Miss Manning, though an American by birth, has spent most of her life in Europe and has done most of her study and has had all of her successes abroad. As a pupil of Jean de Reszke she entered the European concert field on the advice of her master and with his predictions of success. Her appearances in London, Paris and other cities on the continent won her much favorable comment from critics and musicians.

Her voice is a pure lyric soprano and she is said to possess an especial talent for recital, though also an excellent singer of works in larger and more dramatic form. Trained as a thorough musician as well as a singer Miss Manning brings to her work an authority of interpretation which, coupled with her vocal qualities and exceptionally clear enunciation, have won her many real successes.

### Philadelphia Music Teachers Elect James Francis Cooke President

PHILADELPHIA, July 7.—The Philadelphia Music Teachers' Association held its final meeting for the season recently in the Presser Building. These officers were elected: President, James Francis Cooke; vice-president, Anne Coles Barrow; treasurer, Henry S. Fry; secretary, Emma A. Price.

Marie Delna has been singing *Carmen* at the Opéra Comique, Paris.

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## "ACUTE FESTIVITIS" INFECTS GERMANY

**Festival Follows Festival All Over the Empire—Modern Music Latest to Be Exploited in Berlin—Royal Opera Season Ended—Goldmark's "Queen of Sheba" Revived at Charlottenburg Opera**

European Bureau of Musical America,  
Neue Winterfeldtstrasse 30,  
Berlin, June 20, 1913.

BERLIN, or rather Germany in general, is passing through what might be termed a stage of "acute festivity." It is not so much an insatiable demand for music that is responsible for bringing about this continuous succession of festivals as it is the jealous desire of musical organizers not to be outdone by their rivals. We have passed through a long after-season series of Wagner festivals throughout the German-speaking lands; the Royal Opera has for almost two weeks been the scene of an opera festival, and we have had the Bach-Beethoven-Brahms Festival and a belated Beethoven Festival lasting almost a week.

The Royal Opera has at last closed its doors for the season, however, giving its artists a long desired and well earned rest, but there are still two opera houses in Berlin in excellent working order, the Summer Opera at Kroll under Director Hagin and the Deutsches Opera in Charlottenburg. And, lest Berlin be found wanting in its beloved symphonic music, another festival has been arranged to exhibit Germany's modern tendency in this direction. The announcement is made that this festival is to be another commemoration of the Kaiser's twenty-fifth anniversary on the throne and that the official title is to be "Deutsches Musikfest." Under the protectorship of Prince August Wilhelm of Prussia, the Emperor's fourth son, the concerts will be held in the Philharmonie and in the large concert hall of the Brauerei Friedrichshain (yes, a veritable brewery), from June 21 to 29.

The co-operation of 1500 musicians from court and municipal orchestras throughout Germany has been secured and the conductors are to be Generalmusikdirektor Bruno Walter, of Munich; the municipal musikdirektor, Albert Gortler, of Mayence; Professor Georg Schumann, of Berlin, and Hofkapellmeister Professor Corbach, of Sondershausen. The program will include five symphony concerts and two popular concerts. "Les petits riens" of Mozart, the Third and Seventh Symphonies of Beethoven and Wagner's "Kaisermarsch" will be heard the first evening. The sum of 5,000 marks has been contributed by the city of Berlin for the two above-mentioned popular concerts.

Directors Steinbach and Bruno Walter have arrived to conduct the rehearsals. The first orchestra is to consist of 224 musicians; forty first violins, forty second violins, thirty violas, thirty cellos, twenty contrabasses and wind instruments in proportion.

Perhaps one of the most impressive congratulatory offerings which the Emperor received in honor of his jubilee was the serenade by 7000 school children in the court of the Royal Castle. The Kaiser was visibly touched.

### Famous 'Cellist Celebrates Anniversary

David Popper, one of the most famous 'cellists of his day, celebrated the seventieth anniversary of his birth yesterday. Popper was a discovery of Hans von Bülow, through whose influence he was appointed chamber virtuoso at the Vienna Royal Opera. From 1868 to 1873 he was the concertmaster of the Royal Opera Orchestra in the Austrian capital. His tournees very quickly brought him international fame and his publications, especially a number of concertos for his instrument, a requiem for three 'cellos, and other excellent works, brought him renown as a composer.

Still another festival! The annual June Festival of the Dalcroze Institute at Hellerau near Dresden attracted a fashionable public, and, under the leadership of their master, Jacques Dalcroze, the pupils of the institute, young and old, gracefully demonstrated the sense of rhythm they have acquired in gestures, facial expression and plastic movements, walking, running and dancing, now singly, and now in groups of pleasing formation.

Ethel Parker-Hansa, the American coloratura soprano, whose engagement as a guest with Summer opera at "Kroll" has already been announced, will sing *Philine* in "Mignon" on Sunday next.

A musicale under the auspices of the Ladies' Union of the American Church has been announced for Monday, June 30, at the home of Mrs. Anna B. McElwee. The artists will include Frank La Forge, com-

poser; M. Casini, 'cellist, and Reinald Werrenrath, baritone.

Will Junker from Frederickshamm, who for a number of years has been the regular Berlin correspondent of the Paris musical periodical, *Le Courier Musical*, has resigned this position and has become associated with the Concert Direction Emil Gutmann, of Berlin.

### Decide Destin Must Pay

It will be remembered that some time ago suit for payment of a draft was brought against the prima donna, Emmy Destinn. The Supreme Court at Prague decided that the drafts made out and signed by Miss Destinn were not valid in view of the fact that they bore her stage name and not her real name. The party holding these drafts again brought suit against the singer, and the Supreme Court referred the matter back to the primary civil court which has now decided that Emmy Destinn must pay 2,900 Kronen, including interest from August 1910, and 696 Kronen for costs.

O. P. JACOB.

Berlin, June 20.

TO the Deutsches Opernhaus-Charlottenburg we owe another revival, and again of an old favorite which has for a long period been neglected. "The Queen of Sheba" ("Die Königin von Saba"), by the Hungarian composer, Carl Goldmark, which was first staged some forty years ago at Vienna, must be something of a novelty to the younger generation in Berlin, and all praise is due the management of the Deutsches Opernhaus for its characteristic enterprise in producing it. The great operas can be heard with sufficient frequency, especially in Berlin, and so also can the multitudinous array of inferior though often more applauded works that cater to the tastes of the masses and catch the popular ear by their shallow and colorless melodies, skilfully woven together and combined with clever librettos and plentiful melodramatic action. But for less elaborate, though musically more meritorious works, in which a high standard has been aimed at, without too much recourse to sentimentality and melodramatic situations, there is the danger of being "shelved" and any attempt to rescue these works from such an unjust fate must be acclaimed as a service to art.

In this respect the Deutsches Opernhaus, justly termed the "People's Opera," has done valuable work, as may be gathered from a glance at the repertoire, which includes such operas as "Fidelio," "Oberon," "Figaro's Hochzeit," "Waffenschmied," "Merry Wives of Windsor," "Freischütz," "Marta" and "The Mikado."

In deciding to attend the performance of Tuesday last, which was the third of the Goldmark revival since the première on June 9, the writer was actuated by a desire to see the cast under the most favorable conditions, when neither unfamiliarity with the work nor too long an acquaintance with it would be likely to interfere with the best results. However, it would seem that I struck one of those "off" nights to which the best companies are liable, and for which no satisfactory explanation can be given. To begin with, Carl Braun, the talented bass, well known in New York in connection with the Metropolitan, who had been announced to sing the rôle of the *High Priest*, was prevented at the last moment from making an appearance. The substitution of Ernst Lehmann left the original cast undisturbed. Julius Roether, as the *King*, employed his resonant baritone to splendid effect, though the note of conviction was often absent from his acting. Heins Arensen, as *Assad*, marred his performance by somewhat exaggerated gesticulation, though his talent as an actor cannot be denied. His tenor is robust and penetrating, but on this evening a hesitancy in the top register was only too evident. The *Sulamith*—Lulu Kaesser—sang with intelligence and taste, but real tonal beauty and fullness of contour were sadly lacking in her middle and lower registers, which often sounded raspy and "edgy."

### Title Rôle Well Sung

By far the most successful of the company was Emmy Zimmermann, in the title rôle. Her notes were full and round, and she displayed admirable breath control. The fire and animation which she employed in the Garden Duet with *Assad* were an outstanding feature of the performance.

Contrary to the usual condition at this house, the work of the chorus was not entirely satisfactory. Both in singing and

acting there was a noticeable uncertainty that would suggest insufficient rehearsals. The ballet, on the other hand, was highly successful and the orchestra reflected great credit on the conductor, Eduard Moerike. The scenic arrangements were in every way up to the standard of this house, which has long since established a reputation for this kind of work. The warmth and glamor of the East were faithfully reproduced by skilful and effective lighting, intelligent use of backgrounds and correct and tasteful costumes. The desert storm in the last act, it is true, called for no small stretch of the imagination, but as very few of our audiences can reasonably be expected to be conversant with such scenes, there was little cause for complaint. The audience was of good proportions for so large a house and the vacant places that one could observe must be attributed rather to the time of year than to any waning in the popularity of this theater. For all that, the management would do well to consider the speedy replenishing of its ranks now that it has obtained a recognized position in the Metropolis.

Tidings of a notable success come to us from Jena, where the Festival has just been concluded. Frau Bruhn, who sang at this Festival, was lauded by press and public alike in no unstinted terms, with the result that she has obtained a host of fine engagements, calculated to occupy all her time next Winter. Frau Bruhn is a pupil of the accomplished Scotch-American teacher, George Fergusson, of Berlin, who, in addition to his pedagogical work, has made a name for himself as a highly successful concert-baritone.

### Giant Basso Achieves Triumph

From the town of Reggio Emilia in Italy comes the report of a performance of "Rigoletto" in which the eminent basso, Percy Richards, achieved a triumph. His singing was warmly praised by the local press as well as by some of the most important critics of Milan, special mention being made of his graceful and commanding figure, which, combined with his splendid voice and lofty bearing, rendered him a popular favorite. Mr. Richards, who is a Swede, born at Stockholm, was formerly an officer of the Swedish Guards, and stands six feet three inches in height.

Herman Kant, a pupil of King Clark, and at present engaged as first baritone at the Stadttheater, Nürnberg, was the recipient of a signal honor recently when he was suddenly called upon to sing *Wolfram* in "Tannhäuser" at the Neues Königliches Opernhaus in Berlin. His success was acclaimed in no meagre terms by the local press.

F. J. T.

### NO OPERA FOR MELBA

**Soprano's Many Concerts Prevent Her Singing for Hammerstein**

Louison Charlton has received a dispatch from Mme. Nellie Melba's London manager denying a recent report that the Australian prima donna has been engaged for appearances in opera in New York next season under the management of Oscar Hammerstein. Mme. Melba's denial is specific, and is called forth by the fact that arrangements have been completed for a joint tour of America, under the Charlton management, with Jan Kubelik, the violinist. So marked has been the demand for concert appearances that Mr. Charlton found there would be no period available for opera, even though negotiations to this end were under way.

"As the joint tour with Mr. Kubelik is shaping up," said the New York manager, "there will not be even a remote chance of the prima donna appearing in opera. The tour will open early in the Fall and will continue to the very close of the season. There will be at least eighty appearances, (as it has already been found necessary to exercise an option on ten concerts not originally contracted for) and they will embrace every section of the United States and Canada, with the likelihood of a brief side trip to Cuba.

"The unusual success with which Mme. Melba and Mr. Kubelik have been meeting jointly and individually in England and on the Continent," continued Mr. Charlton, "affords an indication of what may be expected when they reach America. The entire concert party, which will include Edmund Burke, the Canadian baritone, and a pianist and a flutist in addition to the soprano and the violinist, will travel in private cars. Only the largest auditoriums will serve for an attraction of such magnitude."

**Prepare for State Sängerfest at Lincoln, Neb.**

LINCOLN, NEB., July 7.—The program for the State Sängerfest in this city on August 6 and 7 is practically complete, the result of conferences between Prof. Reese of Omaha, director of the Sängerfest, and Prof. Hagenow, who will conduct the or-

chestra. Singing societies from all parts of the State will be well represented and a male chorus of 400 will be a principal feature. Ladies' choruses from Lincoln, Omaha and Grand Island will be heard. Governor Morehead and Mayor Zehrung are numbered among prominent guests.

### IMPERIAL OPERATIC RULES

**Conditions Set Down for Composers by Frederick the Great**

Frederick the Great was the most distinguished musical amateur of his age, and his position gave him the power to regulate the style of composition employed by the musicians of his period. For instance, says the *Étude*, he made the following rules to be followed by operatic composers:

"All the principal singers must have big arias and different in character, as an adagio aria, which must be very cantabile to show off to good advantage the voice and delivery of the singer; in *da capo* the artist can then display her art in embellishing variations; then there must be an allegro aria with brilliant passages, a gallant aria, a duet for first male singer and the prima donna. In these pieces the big forms of measure must be used so as to give pathos to the tragedy; the smaller forms of time, such as two-four and three-eight, are for the secondary rôles, and for these a tempo minuetto can be written. There must be the necessary changes of time, but minor keys must be avoided in the theater, because they are too mournful. The instrumental accompaniments must be simple and clear."

He insisted upon a punctilious observance of these conditions, and strangely enough did not seem to realize that they tended to cramp the inspiration of the composer instead of developing it.

Whitney Mockridge, the tenor, reappeared in London the other day after a long absence from the concert stage.

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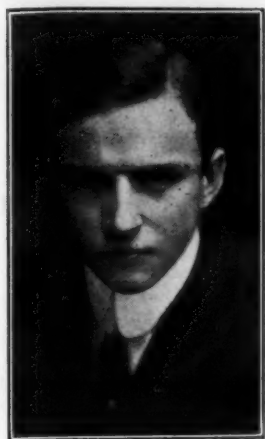
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## URGES MUSIC STUDY CLUBS IN OUR COLLEGES

WHILE he was in his freshman year in Haverford College, Frederick Philip Stieff, Jr., of Baltimore, who was a member of the class of 1913, and who left the college in his sophomore year, was instrumental in forming the Music Study Club,



Frederick Philip Stieff, Jr.

made up of undergraduates. The object of the club was to promote the serious study of music in its broader and more universal scope, and had in view the creation of interest in composition as well as in the performance of various kinds of music.

Mr. Stieff is now a member of the Florestan Club of Baltimore and takes an active interest in all things musical in this

Southern city. He comes of a musical family, his father and uncle having been prominent in the musical life of Baltimore, the latter being a prominent organist and choral conductor for years.

During a recent European tour Mr. Stieff was much impressed with the attitude of some of the musical persons he met in Europe toward the subject of American music. Some of his experiences during the trip and some of his impressions were told in a letter he wrote recently to be read before the Music Study Club of Haverford College. This letter, in part, follows:

"As you know, I have given much thought to the possibilities existing in America for the production of serious composition, and it sometimes seems a deplorable fact that these opportunities have not been taken better advantage of. Composers can be developed in this country who would place the United States in its proper rank with some of the older European countries in the music world.

"An incident which occurred in far away Scotland when I was there recently brought home to me the fact that America is regarded lightly among the music people of the world, so far as serious composition is concerned, although what little we have produced is so well appreciated among our neighbors across the seas as apparently to bear out the old saying that 'a prophet is not without honor save in his own country.'

"It was at Tarbet, on the west shore of Loch Lomond, where, while on my way to my room in the hotel one evening, in passing the drawing-room, I was surprised to hear some one playing a piano, this instrument being rather a scarcity in Scotland, but my surprise was turned to utter amazement when I recognized Edward MacDowell's 'A. D. 1620.' I quietly entered the drawing-room, and when the performer had finished engaged her in conversation, inquiring whether she knew any more of MacDowell, saying that, as an American, I appreciated MacDowell and was pleased to hear his composition so far from home. This naturally led to a discussion of the American composer and matters musical in America.

"The woman, who was English, said: 'I did not know you Americans appreciated MacDowell, to which I replied: 'And I, on the other hand, had always heard that you English could not appreciate Dickens, and was inclined to believe it until I had paid an exorbitant price for a very poor seat to see Beerbohm Tree in "Oliver Twist" before a crowded house. Ameri-

cans appreciate MacDowell just as you English appreciate Dickens, those who know him well.'

"After further discussion of MacDowell, during which I had the peculiar pleasure of enlightening the woman on the fact that she had been playing some of the bars from the English national anthem, 'God Save the King' without recognizing it, I asked her: 'May I ask your opinion of American compositions aside from those of MacDowell?' She replied:

"The fact that I have seldom ever heard any serious American compositions worthy of critical commendation has always caused me to wonder why MacDowell was not more appreciated by you. So seldom it is that we hear any worthy compositions from you that we feast upon what little we get. You Americans do not bring forth composers. Whether you are capable or not

### John Barnes Wells a Staunch Advocate of the American Song

TIME was when the American composer had little or no incentive to write, not only because he had difficulty in finding a publisher but also because, the songs once published, he could get no artist to sing them. The condition was still more critical if the composer happened to be a woman. No matter the merit of the song the writer was a woman and everybody knew that a woman never could compose anything of value. But even after the conservative and orthodox position of these smug critics of the value of women's writings was proven to be wrong, American composers had to depend on the kindness of foreign singers to get their songs performed. Now it is getting to be quite the fad for a native singer to perform works by a native composer, woman or man, but such a condition is a product of a few courageous and wise makers of programs.

Among these one may mention David Bispham, who, in season and out of season, has not only advocated singing in English but also singing of American made songs, Cecil Fanning, and a few more. There are many others of more recent conversion, but it has remained for one, John Barnes Wells, an American tenor, to perform a really valuable work in devoting his programs to the songs of one composer, and a woman writer at that.

Harriet Ware's merits as a composer are too great to depend on the services of any one artist, but, nevertheless, her vogue and the value of her work have been vastly increased by the singing of Mr. Wells. During the past two years these two artists have sung and played in almost all parts of this country compositions by Miss Ware and the result has been a great impetus toward the programming of the works of all American composers.

The American composer, as a class, owes a debt to such singers as John Barnes Wells. The average concert singer can devote the whole of his career to performing programs of acknowledged masterpieces. A well-equipped singer who knows his business can safely make a career without adding a single new song to those with which the public is acquainted. It is noteworthy, then, when an artist who can make such a career without the trouble and worry of studying and introducing the works of a new composer, takes the risk of making a whole program of an American writer's works and allows his artistic

ability to be judged in conjunction with his co-laborer's efforts. That Mr. Wells was correct in his assumption that Miss Wells's work was worthy of presentation has been more than proven by the success of their joint recitals, and that his efforts have been appreciated is shown by the increasing popularity of their joint appearances.

#### A. HAMMERSTEIN BESIEGED

##### Curious "Before and After" Attitude of Disappointed Opera Candidates

PARIS, June 22.—Arthur Hammerstein and Mr. and Mrs. Jacques Coini have just left for Milan. Mr. Hammerstein and Mr. Coini will hear artists in that city with a view to the engagement of Italian singers for the Hammerstein New York opera house.

While in Paris the auditions of candidates took place at the Gaité Lyrique Theater. It was amusing to see how the artists flocked to these hearings, all eager to be engaged by Mr. Hammerstein. Many were the disparaging comments heard among artists who had failed to obtain an engagement concerning Mr. Hammerstein's New York venture, and not the least eager among the seekers for positions were many of those who, shortly before the arrival of Mr. Hammerstein and Mr. Coini, had boasted that they would not seek an engagement in an operatic venture which according to them was doomed to failure.

Mr. Hammerstein and Mr. Coini will return to Paris next month. D. L. B.

##### Rabinoff Sails to Arrange for Pavlova and Canadian Opera Seasons

Max Rabinoff, managing director of the National Opera Company of Canada and impresario for the forthcoming American tour of Anna Pavlova, the Russian dancer, sailed for Europe last Tuesday on the *Kronprinzessin Cecilie* to make the final arrangements for the Pavlova tour and contract for singers and operas for the new Canadian company. Mr. Rabinoff has

The largest conservatory of music in the world is in this country, and is noted primarily for the number of teachers it turns out each year, but what one of our even mediocre composers can say, 'I received my education at that institution?' Of course, there are exceptions of which we may know, but I speak in a general way.

"Such organizations as the Music Study Club of Haverford College can be made the medium of great advancement in the encouragement of the American composer. You can never tell the trend of your own ability until you test it. Do you realize what it would mean to the advancement of American music if there were such an organization, well supported, in every large American college? Don't say it is impractical to interest the average American college man in higher music, without accepting the fact that the musical department of Columbia University, one of the best in the country, never saw such prosperity, nor has since seen such, as when Edward MacDowell headed it in the eight years from 1896 to 1904."

announced that the Canadian organization is to make a ten-weeks' tour of the United States next season, visiting among other cities Pittsburgh, Cleveland, Cincinnati, Kansas City, Denver and Milwaukee. Among the singers engaged for the company are Marie Rappold, Mme. Gerville-Reache, Rosa Olitzka, Helen Stanley, Luisa Villani, Dora de Philippe, Leo Slezak, Giuseppe Gaudenzi, Misaska Leon and Roland Huberty.

## NOVELTIES OBTAINED FOR CENTURY OPERA

[Continued from page 1]

Kathleen Howard's engagement was another announced last week. This American contralto, who has won success as a member of the Ducal Opera at Darmstadt and elsewhere in Germany and recently in Wagnerian rôles at Covent Garden, will make her debut as *Amneris* in "Aida" at the opening performance at the Century on September 15 and later will have the distinction of creating the rôle of *Delilah* in English.

In London this week Mr. Aborn has been negotiating for the services of Alfred Kaufman, a basso, who has sung for Thomas Beecham and William Wegener, tenor, who is under contract for another year with the Carl Rosa company.

In interviews given out during his trip abroad, Mr. Aborn says that, as the result of his thorough search of England, France, Belgium and Germany, he has become more than ever convinced that we have as fine operatic talent in America as is to be found anywhere in Europe. Of the Americans singing so numerous in Europe he has engaged many, but in some cases has not been successful. He was not able, for instance, to engage Estelle Wentworth, now of Freiburg, whose art, Mr. Aborn says, has greatly improved since her light opera days in America.

Mr. Aborn leaves London Saturday, July 12, sailing for New York on the *Maurolania*.

A committee has been formed in Vienna to erect a monument to Gluck, the cornerstone to be laid on the two hundredth anniversary of the master's birth.



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## FROM "MUSICAL AMERICA" READERS

## Thinks Puccini Will "Last"

To the Editor of MUSICAL AMERICA:

The question as to who should be the fourth man after Wagner, Verdi and Mozart as the greatest genius of the opera is a delicate one. If quality were the only thing to be considered I should vote for Bizet, as I consider "Carmen" the greatest opera written by others than those three. But if quantity be also considered I should hesitate a long time. Gluck is of great historical importance, so is Weber, but operas by neither of these composers are holding the stage at present. Weber's librettos are weak, even "Der Freischütz." Gluck's plots are great classics, but what a travesty the actual librettos are on Euripides! Meyerbeer, once greatly in vogue, is not worthy of consideration; this by a process of elimination brings us to Puccini, who is the Meyerbeer of to-day—but vastly superior musically, dramatically and every other way to his forebear. Hence, as, in my opinion, quantity counts as well as quality—not to the same extent, but it does count—I vote for Puccini as the fourth man. Possibly, in 1958, the hundredth anniversary of Puccini's birth, his operas will be entirely forgotten—but I doubt it.

W. H. HUMISTON.

## Four Greatest Operatic Composers?

To the Editor of MUSICAL AMERICA:

In response to "H. K. L.'s" inquiry, printed in your correspondence column, as to the four greatest operatic composers, I beg to offer this selection, based on the

evolutionary significance of the composers' Mozart, Wagner, Verdi and Debussy.

K. M. P.

Grand Rapids, Mich., July 3, 1913.

## Piano Antics of the Great

To the Editor of MUSICAL AMERICA:

I read with interest your article in your issue of June 14 by George Shortland Kempton, entitled "Piano Antics of the Great," and you may be interested to have two or three other "big performances" brought to your notice.

Many years ago I heard d'Albert play five Sonatas in one afternoon, and the performance was indubitably a more severe test than the customary "five Sonatas of Beethoven" frequently given by Beethoven interpreters. In those cases the program often contains two short early examples, but the d'Albert program I remember was far more arduous. It read as follows:

Sonata, op. 110, Beethoven; Sonata, A Flat, Weber; Sonata, B Minor, op. 58, Chopin; Sonata, B Minor, Liszt; Sonata, Tschaikowsky.

At orchestral concerts I recollect no greater test of power and endurance than Sapellnikoff's concert in celebration of the Liszt Centenary. He played:

Concerto, No. 1, E Flat, Liszt; Concerto, No. 2, A Major, Liszt; "Wanderer," Fantasia, Schubert; Hungarian Fantasia, Liszt.

For a real "freak" performance—this was, of course, in private—I can quote Rudolph Loman's playing of the Chopin Ballades whilst he played a game of chess with Jan Hambourg and myself. Loman played without sight of the board and won,

and as he took over three hours to beat me in an amateur international tournament at Ostend a year or two later, the achievement was the more remarkable.

Yours faithfully,

EDWARD A. MICHELL,  
Concert Director Michell & Ashbrooke,  
Piccadilly Mansions, London, Eng.

PEABODY PUPILS LAST  
SEASON NUMBERED 1237

Concerts Given During Year Totalled  
253—Scholarships for Next Season—  
Activities of Summer School

BALTIMORE, July 7.—The Year-Book of the Peabody Conservatory of Music for the forty-sixth year, 1913-1914, has just appeared. It shows that for the season of 1912-1913 1237 pupils were enrolled, besides eighty-one members of the women's chorus class and 227 members of the musical appreciation course. There were 640 pupils who took part in students' concerts. A total of 253 concerts was given, including twenty Friday afternoon artist recitals, thirty-seven musical appreciation lecture recitals, thirteen free Sunday organ recitals, two productions of opera, three symphony concerts by the students' orchestra and 108 students' concerts. The students come to the Conservatory from twenty-four States.

New teachers in the preparatory department announced for 1913-1914 are Annie Friedman, Lala Belle Jacobs, Otto R. Ortman, Grace H. Spofford, piano instructors, and Robert L. Paul, harmony and composition. May Garretson Evans is superintendent of the preparatory department. Maud Randolph is class examiner; Marion Dorsey Evans, registrar, and Bertha Leary, secretary. Sixty-two students' concerts and recitals were given in the season of 1912-1913 in piano, voice, violin and orchestral classes in this department.

The Conservatory announces the following free scholarships as open for competition: Boise Memorial harmony scholarship, Peabody alumni piano scholarship, Peabody piano, organ and vocal scholarships, No. 1, and violin scholarship, No. 2. Each of these is conferred for a term of three years. Yearly scholarships are offered for the season of 1913-1914 in violoncello, double bass, flute, oboe, clarinet, horn, trumpet and trombone. Each teacher of the staff may also take one free pupil

in his department if he so desires. Examinations are announced to take place September 29 and 30.

Charles M. Stieff has again offered a grand piano as a prize to the best pianist of the senior class of the Conservatory and the Kranz-Smith Piano Company, G. Fred Kranz, president, has offered a Chickering & Sons piano. The competitive examination will take place in the Spring of 1914.

The Summer School of the Conservatory opened its second season on July 1 with almost double the enrollment of last year. George F. Boyle's classes in piano were filled before the close of the registration time and it was impossible to accommodate all who desired to enroll with him. A class in ensemble playing and accompanying, not announced in the prospectus of the Summer School, has been recently arranged and will be in charge of Bart Wirtz, the head of the cello department. Mr. Wirtz is both a concert artist of high rank and an ensemble player, having appeared with the Kneisel Quartet and other noted American and European chamber music organizations.

The opening public reception of students of the joint Summer Schools of the Peabody Conservatory and Johns Hopkins University was held in McCoy Hall July 3. Virginia C. Blackhead gave an interesting descriptive lecture on the origin of national airs, which were splendidly illustrated by a Peabody quartet composed of Emily H. Diver, soprano; Mamie L. Addison, contralto; Frank Mellor, tenor, and August Hoen, bass.

W. J. R.

## London Artists Honor Melba

LONDON, July 1.—At a large reception given Mme. Melba on Tuesday afternoon, June 24, by the Three Arts Club, which has now become a factor in the musical, literary and dramatic life of this city, the famous diva was presented with a beautiful bouquet of pink roses by Katharine Goodson in the name of the club. A distinguished gathering of artists was present and at the end of the reception Mme. Melba, who is an associate member of the club, made a short and gracious speech in appreciation of her warm welcome.

Carl Goldmark will attend the production of his "Queen of Sheba" at the Deutsche Opernhaus in Charlottenburg, Berlin, when the German capital will hear it after an interval of twenty years.

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## These Artists of Excellence

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Mezzo-Soprano Philadelphia-Chicago Opera Co.

## ANITA DAVIS CHASE

Dramatic Soprano

She has an unusually sympathetic voice, an emotional nature, which is controlled by taste and artistic sense, and it is a pleasure to see her as well as to hear her.—PHILIP HALE.

## CLIFFORD CAIRNS

Basso-cantante

A young giant appeared and sang with a snap and brightness that brought great applause from both the chorus and the big audience.—New York Evening Sun.

## ANNIE LOUISE DAVID

Harpist

Over one hundred appearances is the record of this popular artist for the season just closed.

## RUTH HARRIS

Lyric Soprano

Firmly established herself in the musical affections of all who were privileged to hear her.—Dayton News, Oct. 26th, 1912.

## MARY JORDAN

Contralto

Miss Jordan's voice is of that mellow, luscious quality which charms.—Scranton Republican, April 9th, 1913.

## FREDERIC MARTIN

Basso

Not only did Mr. Martin make every word he sang intelligible, but he imparted to the lines character and elegance of speech. His voice is a noble one, sonorous in quality, of ample power, and of uncommonly wide range.—The Globe, Boston.

## MARIE NICHOLS

Violinist

Proved beyond a doubt that she is one of the first violinists on the continent.—Mail and Empire, Toronto.

## FRANK ORMSBY

Oratorio Tenor

His voice is large, fresh and ringing and there is never a doubt about the tenor quality.—Brooklyn Eagle.

## FLORENCE ANDERSON OTIS

Coloratura Soprano

Miss Otis has a beautiful voice, clear and true, managed with telling skill.—Portland Press.

## THE MISSES MARJORIE and NATHALIE PATTEN

Cellist

Violinist

Now playing in Europe with tremendous success, available in America January, February, March and April, 1914.

## ARTHUR PHILIPS

Baritone

London Opera Co.

He has a big, warm, resonant voice, evenly graded and splendidly used in detail.—Wilkes-Barre Record, Nov. 14th, 1912.

## LEO SCHULZ

The veteran cellist of the N. Y. Philharmonic

## ELIZABETH TUDOR

Welsh Oratorio Soprano

I can thoroughly recommend her work to my brother conductors without any reservations whatever.—JOHN HYATT BREWER.

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## ENGAGED FOR CANADA OPERA SEASON

### Mme. de Philippe an Important Addition to Max Rabinoff's Company

One of the most important engagements made by Max Rabinoff, impresario of the National Opera Company of Canada for next season, was announced this week when Dora de Philippe was signed for the next season.

Mme. de Philippe will be remembered by music-lovers throughout the United States as one of the most successful interpreters of the rôle of *Madama Butterfly* in Henry W. Savage's productions in English of Puccini's opera.

A Parisian, Mme. de Philippe studied under Mme. Viardot-Garcia, Mme. Franz Emerich in Berlin and later she coached in operatic repertoire under Victor Maurel. She is a highly gifted linguist, speaking and singing in five languages. She is related to Stephen Phillips, the English poet-dramatist.

Mme. de Philippe has sung at Kroll's, in Berlin, together with Jadowker, the tenor; in "Pagliacci" and "Cavalleria." She made her debut in America, singing with Tetrazzini at San Francisco. Later she appeared with Maestro Mascagni and was chosen by Henry W. Savage for the first performances in English of "Madama Butterfly," a rôle with which she has been closely identified because of her petite figure and knowledge of Japanese manners



Dora de Philippe, Prima Donna Soprano, Who Will Sing with the National Opera Company

and customs. She has a large operatic repertoire and has appeared much in concert and musicales.

many wholly different systems and methods of training. Liszt never asks them to play after his own particular manner."

### PRIZE CHORAL CONTEST AT WILLIAMSPORT, PA.

#### Scranton Liederkrantz Wins Under New System of Marking Errors at State Sängerkongress

WILLIAMSPORT, PA., July 4.—The Pennsylvania Sängerkongress was held at Williamsport, July 3, 4 and 5. Concerts were given at the opera house on July 3 and 4 by the combined choruses of the Pennsylvania societies, under the direction of Gustave Kliemann. The leading soloists were Julia Kliemann, harpist, and J. Hoff, baritone.

Interest centered on the prize singing, which took place in the afternoon of July 4. The prize judges were four eminent musicians: Carl Fiqué, of Brooklyn; Heinrich Bauer and Emil Reyl, of New York, and Eugene Klee, of Philadelphia. A new system of prize judging evolved by Mr. Bauer was put to its first test, and proved a great success. It consists in the marking of errors instead of the old system of giving "points." The results were vastly superior.

The first prize was won by the Scranton Liederkrantz, under direction of H. Hanson. A number of special interest at the second concert was the "Festival Hymn," by Emil Reyl, for chorus and orchestra. G. K.

#### Fannie J. Crosby at Ninety-three Makes Twenty-Minute Address

BRIDGEPORT, CONN., July 2.—Fannie J. Crosby, the blind hymnist, although ninety-three years old, made a twenty-minute address before the small congregation of the Evangelical Church on Sunday, June 29. The reverend speaker told how she lost her sight when she was six weeks old and how life, despite this misfortune, has been very happy for her. She added that she would doubtless not have accomplished as much if she had had her sight. She also spoke in praise of missionary work. Many of the audience came forward to congratulate her. W. E. C.

"Mother," said the small boy at the piano, "may I quit practicing for a while." "Why? Are your hands tired?" "No. My hands aren't. But my ears are."—Washington Star.

### MAGGIE TEYTE PAYS BERLIN A FLYING VISIT

BERLIN, June 18.—Maggie Teyte, the English soprano, has been in town for a flying visit. She came here after a recital at Wiesbaden and incidentally combined business with pleasure by accepting an invitation from Graf von Huelsen, the General Intendantur of the Berlin Royal Opera, to appear as a guest in "Butterfly" next September. She was returning immediately to Paris, she said, and after a short stay there was to go to London to sing at some private soirées. Then she will go to Bournemouth and in August will return to Germany to sing at Windersheim, Baden and Berlin. She will then go to America.

It was a relief to discover in Miss Teyte an artist who does not attempt to dissect, analyze and label American character in the superior and dogmatic style that has been so frequently adopted by foreign artists. Americans, according to Miss Teyte, have to go at high speed. Their country and their climate compel it. There is electricity in the air, the waves of which are communicated from the very pavements or from a handshake with a friend. No wonder that American audiences are so bright and responsive!

The writer asked Miss Teyte if it took her a long time to gauge the temper of an audience. Instinct always guides her, she answered, and intimated further that even before the initial applause had died away—when there was any—she knew the mood and kind of people before whom she stood.

The youthful English singer is a firm supporter of the theory of inherited musical talent, and is herself a conspicuous

example. It may not generally be known that the clever young singer is also a brilliant pianist and that all her brothers and sisters are musicians of no mean ability. Her father was musical and from her mother she inherited her voice.

In her appearance and manner there is little that indicates the profound artistic temperament of Maggie Teyte except a precise and premeditated way of conversing, accompanied by a certain marked intonation of the voice and the very slightest suggestion of gesture to emphasize her remarks. Her social side was uppermost on this evening and a very bright and intelligent entertainer she proved. M. Plumon, her husband, is a fine example of the shrewd, level-headed, alert and circumspect Frenchman and impressed us as being a very capable guardian of his talented wife's interests.

Although this is not the first time that Maggie Teyte has sung in Germany—she scored a pronounced success two years ago at the Hochschule—the land of the Kaiser is, to a certain extent, *terra incognita* for her, and it will be interesting to observe the result of her approaching appearance at the Royal Opera. Perhaps a permanent engagement might be offered, but whether Miss Teyte would bite at his "bait" is a subject of speculation. It would have to be a very tempting and dainty morsel to "land" what would certainly be regarded as a great catch, even for this royal institution. F. J. T.

#### NEW SONGS by Alexander Russell

(In course of Preparation)

A DESERT SECRET (Two Keys)  
THE BLUE BONNET (Two Keys)  
THE PATIENT LOVER (Two Keys)

For Male Chorus:  
ELEGY ON THE DEATH OF A MAD DOG

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### LOS ANGELES TAKES SYMPHONY DIRECTOR FROM HOTEL "GRILL"



Adolf Tandler, New Conductor of Los Angeles Symphony

Los Angeles musicians were astounded recently by the appointment of Adolf Tandler to be the successor to Harley Hamilton as the conductor of the Los Angeles Symphony Orchestra. One reason for the astonishment was that young Mr. Tandler had been playing in the orchestra at the grill room of one of the local hotels. "A hotel orchestra player interpreting the symphonic classics, forsooth!" exclaimed the purists, with expressions of incredulity. Those intimately connected with the orchestra, however, expect the California city to receive one of the surprises of its life when the young musician takes up his baton and puts through their paces the members of an organization which has had sixteen years of seasoning under the drillmaster-ship of Mr. Hamilton. That Mr. Tandler is no stranger to the art of conducting may be gleaned from the statement that he has conducted orchestras in Vienna, Frankfurt and Graz. He is known favorably to Los Angeles as the second violinist of the Brahms Quintet, and still better as the composer of several compositions which had auspicious hearings, as played by the orchestra under Mr. Hamilton. Altogether, Los Angeles may look forward to a symphony season which, if experimental, promises to be highly interesting.

#### Mme. Sundelius Spends Summer in North

BOSTON, July 5.—Mme. Marie Sundelius, the Boston soprano, has just closed an exceptionally busy season of teaching and concert work and is about to leave town for a much needed rest, to divide her Summer between North Bridgton, Me., and Stanstead, Canada. She will, however, return to Boston on July 18 to sing at the first of a series of three concerts to be given by Mrs. Hall McAllister at Pride's Crossing. W. L.

An English writer named Francis Toye says that "Königskinder" is the best opera written during the last ten years and predicts that it will still be sung when "Der Rosenkavalier" is dead and buried.

## HOLDING

VIOLINIST

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#### Miss Von Seyfried's Pupils Do Good Work in Musicals

NEWARK, N. J., July 7.—An enjoyable recital by piano and vocal pupils of Nelda van Seyfried was given at Berkeley Hall last Monday evening. A large class of pupils assisted, disclosing voices of generally fine quality. Among the particularly good numbers were Thomas's aria from "Nadeschda," "O! My Heart Is Weary," beautifully sung by a promising young contralto, Mrs. J. Berlenbach, and "Elsa's Traum" from "Lohengrin," sung by Mrs. R. J. Lau. Miss von Seyfried was the recipient of many floral tributes and congratulations at the conclusion of the concert, which came to a fitting close by the rendition of Edward Elgar's three-part women's chorus, "Snow," with violin obbligato played by Geo. A. Kuhn.

The pupils who participated on this occasion were Minnie Liebschutz, Emily Meyers, Ruth Meyers, Agnes Sherry,



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## MILAN HEARS NEW FERRARI OPERA

**"The Miser," Taken From Goldoni's Book, Lacks Color and Fluency But Receives Fine Performance—Verdi Festivities at Genoa Close With Great Demonstration**

Bureau of Musical America,  
Via San Maria Fulcorina,  
Milan, June 21, 1913.

THE initial performance of the new opera by Maestro C. Ferrari "L'Avaro" ("The Miser"), was given at the Theatre Verdi last evening. The composer was four times called before the uplifted curtain to acknowledge the plaudits of the public, in which honors also shared the singers, the librettist and the conductor of the orchestra, Maestro Manfredini. The work was given in finished style, and many of its solos evoked prolonged applause, although they were not repeated. That a major part of the audience were actually convinced that "The Miser" merited such warm approval because of its intrinsic musical virtues is subject to doubt. The listeners demonstrated their sympathy toward a modest composition, written sincerely with a faithful observance of time-honored principles. They made it known, however, that the work was of too antiquated style, both in melody and instrumentation.

Goldoni's book, written presumably in 1756, does not lend itself to a melodramatic portrayal such as that of the new opera in question. It is a study of character—not a production with a plot. Had the score been written with greater fluency, a more subtle vein of humor in the recitatives, with more gaily colored rhythm; if the music, finally, had more minutely portrayed the various figures of the opera, the production would unquestionably have made a greater appeal. The libretto fortunately did not clash with the Goldonian, and its comedy, written in poetic form, was of a spontaneous order. The performance itself was completely satisfactory, especially on the part of Sig. Graziani and the tenor, Gotti. Both were heartily applauded. De Poli, in the protagonist rôle, was praiseworthy, and the mezzo-soprano, Signora Finchetti, and baritone, Ferrari, likewise did well.

### Verdi Centenary at Genoa

In the new stadium of Verdi Square, Genoa, this evening, a band and choral concert closed the festivities in commemoration of Verdi. The program consisted of some of the best selections of the Verdi repertoire. It was given by the bands of the 90th, 42d and 30th infantry regiments, the Giuseppe Verdi band and that of Marcello Bombini. The choirs were provided by various Liguri societies. The general management of the concert was entrusted to Maestro Giovanni Battista Polleri. The concert had a magnificent success, for the stadium was packed and there were numberless requests for encores, especially by the Lombardy choirs.

The name of the contralto who won distinction at the Politeama, Genoa, last week in the Requiem Mass of Verdi was Sandra Marina, and not as stated in our last correspondence. She has met with phenomenal success in Italy and now has been engaged for the coming Scala season.

An aristocratic audience thronged the concert hall of the Blind Institution at the concert closing the first part of the season. The illustrious and able Maestro Adolfo C. Bossi received an ovation for his organ rendering of the A minor prelude of Bach, and his own masterpiece, "The Prayer," which is one of the most exquisite and refined pieces ever written for the organ. The youthful violinist, Umberto Rossi, showed himself a skilful interpreter, and the soprano, Cecilia Sacchetti, and the

tenor, Emilio Strada, were also well received.

### The Scala Bill

With great vigor preparatory work is progressing at the Scala for the coming season, beginning in October and ending in April. The first opera to be heard will be "Nabucco," which will be followed by "Falstaff," protagonist, Scotti; the Requiem Mass and "Ernani." The conductorships have been entrusted to Maestri Toscanini, Mancinelli, Mugnone and Serafin. "Parisina" of d'Annunzio and Mascagni will also be given, closing the first half of the season. "Parsifal," directed by Tullio Serafin, will begin the other half. For "Parsifal," La Krucenisky, and the tenor, Di Giovanni, have already been engaged. In addition, it is reported that "Tristan und Isolde" will be heard, the principal artists, Amelia Pinto and Ferrari Fontana. A new opera by a new Italian composer will be presented to the public: "L'Ombra di Don Giovanni," by Francesco Alfano, to the libretto of Ettore Moschino. "L'Amore dei tre Re," by Maestro Montemezzi, will be repeated.

There has been presented to Parliament a bill to modify the laws relating to musical works. The preliminary reading has been passed by the Parliamentary Committee with one dissenting vote, that of Valvassori Peroni.

The reform, in the main, deals with the disposition of musical works, which, after a year of absolute right, during which the performance of the same depends on decision of the author and his publisher, will enter a second period in which the public on payment may control the performances. That is to say, every theater will be at liberty to produce the work on payment of the author's rights which the law establishes.

A. PONCHIELLI.

### HINCKLEY FOR CHICAGO

**American Basso and Covent Garden Soprano Engaged—Campanini at Karstadt**

LONDON, July 5.—Allen Hinckley, the American basso, formerly of the Metropolitan Opera House, and May Evans, a soprano who has been singing at Covent Garden, will be newcomers in the Chicago Opera Company next season, having signed contracts here with Manager Campanini before his departure for the Continent. Maggie Teyte has been re-engaged for the Chicago company.

Mr. Hinckley has recently completed a long tour of Africa and Australia with the Quinlan Opera Company. Before going to America he will participate in the Verdi centennial performances, which are to be conducted at Parma, Verdi's birthplace, by Campanini.

Mr. Campanini has gone to Karstadt to rest before taking up the work of organizing the festival at Parma. The celebration will begin in September and every work composed by Verdi will be produced.

### Florence Macbeth Defers Operatic Début for a Year

LONDON, July 5.—Florence Macbeth, the St. Paul girl, who so electrified the critics by her remarkable coloratura singing at her recent recitals in London, has decided not to accept any engagements for the operatic stage for at least another year. She believes that when she does make her operatic début it should be as a finished prima donna and she feels that she needs an addi-

tional year's training. It is said that she has declined engagements with the Metropolitan and Century Opera companies in New York and the Chicago company.

### BUTT-RUMFORD TRIUMPH

**Australians Pay Remarkable Tribute to Contralto and Husband**

With fifteen concerts scheduled for Melbourne alone, and engagements booked until January, the Clara Butt and Kennerly Rumford tour of the antipodes augurs unprecedented glory for these well-liked singers, according to reports received from Australia. After nine concerts in Sydney, ending July 10, two, three and four concerts each will be given in Adelaide, Brisbane, Perth, Auckland, Wellington and Rockhampton, in addition to twenty other appearances in Australian cities. On January 2 the distinguished artists will sail for America from Sydney.

At the initial concert in Melbourne the immense house could have been filled twice over. A dozen constables were needed to regulate the crowds outside, and traffic was completely blocked. His Excellency, the Governor General, Lord Denman, and many other distinguished officials were present. The singers received a welcome that baffles description. So numerous were the floral tributes that at one time the side and center aisles were filled with a procession of attendants carrying flowers. One of the most effective pieces was a large head in pink roses bearing two crossed gold keys, with the couplet from "The Keys of Heaven," which Mme. Butt and Mr. Rumford sang so delightfully in America:

"I will give you the keys of my heart  
"And we will marry till death us do part."

### Bruno Huhn at His Summer Home

Mr. and Mrs. Bruno Huhn left New York on July 1 for their Summer stay at Bellport, L. I., where they will remain until Fall. Mr. Huhn will, however, preside this year at the organ at his church, the Madison Avenue Baptist, during July and will teach in New York two days a week, in response to many requests from his pupils.

### ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

#### Individuals

Alda, Mme. Frances.—Minneapolis, Jan. 1.  
Barrows, Harriot Eudora.—Worcester, Mass., Oct. 26.  
Bachaus, Wilhelm.—Minneapolis, Feb. 11.  
Beddoe, Dan.—Ocean Grove, N. J., Aug. 9.  
Bispham, David.—On tour in Australia from May 31 to Aug. 23.  
Butt, Clara.—Minneapolis, Mar. 18.  
Clément, Edmond.—Buffalo, Nov. 27; Æolian Hall, New York, Dec. 2; Symphony Hall, Boston, Dec. 9.  
Cunningham, Claude.—Minneapolis, Nov. 25.  
Egenieff, Franz.—Minneapolis, Feb. 16.  
Fulton, Zoe.—Pittsburgh, July 24.  
Gluck, Alma.—Minneapolis, Feb. 6.  
Harris, Geo., Jr.—Paris, France, July 16; London, Eng., July 29; Bar Harbor, Me., Aug. 25 to 29.  
Kaiser, Marie.—Ocean Grove, N. J., Aug. 9.  
La Forge, Frank.—Minneapolis, Jan. 1.  
La Ross, Earle.—Reading, Pa., Feb. 4, with Philadelphia Orchestra.  
Martin, Frederic.—Ocean Grove, N. J., Aug. 9.  
Matzenauer, Margaret.—Minneapolis, Nov. 17.  
Metzger, Otilie.—Minneapolis, Feb. 16.  
McCormack, John.—Minneapolis, Mar. 11.  
Parlow, Kathleen.—Minneapolis, Feb. 11.  
Potter, Mildred.—Boston Cecelia Society, Boston (Dr. Arthur Mees, Cond.), Apr. 10.  
Powell, Maud.—Minneapolis, Dec. 15.  
Rappold, Marie.—Minneapolis, Feb. 16.  
Rider-Kelsey, Mme.—Minneapolis, Nov. 25.  
Rumford, Kennerly.—Minneapolis, Mar. 18.  
Sundellus, Marie.—Prides Crossing, Mass., July 18.  
Zeiser, Fanny Bloomfield.—Minneapolis, April 2.

### Brussels Plans Early Production of "Parsifal"

BRUSSELS, BELGIUM, July 5.—Brussels is to have a performance of "Parsifal" as soon as the Bayreuth copyright expires, at the end of this year, and hopes to be the first European city to enjoy this distinction. Otto Lohse, the German conductor, will prepare and conduct the work.



### Dr. W. John Schildge

Dr. W. John Schildge, honorary president of the United Singers of Brooklyn and former president of the Arion Society of Brooklyn, died on July 2 after a long illness at his home, No. 817 Greene avenue, Brooklyn. He was born in Germany sixty-three years ago and came to America when twenty years old. He possessed a fine bass voice and soon became active in German singing societies. It is said that he was the first to call the attention of Heinrich Conried to Mme. Marie Rappold, the operatic singer. He was one of the three men who appeared as a committee before Emperor William in Germany about twelve years ago to thank him for the donation of the Kaiser prize, which is contested for every three years at the singing festival of the Northeastern Sängerbund. Dr. Schildge was a member of the Brooklyn Quartet Club and honorary member of the New York Eichenkranz and Brooklyn Turn Verein.

He was for forty-three years a practicing dentist in Brooklyn and also entered politics to some extent.

### William James

MILWAUKEE, July 2.—William James, the first president and one of the founders of the Arion Musical Club, died at his home, No. 715 Stowell avenue, Tuesday, July 1. A group of older members of the club sang at the funeral services. Mr. James took a prominent part in the development of musical activities here half a century ago. He sang for years in St. Paul's Church.

For some years he was located in New York, but returned here three years ago to spend his declining years.

M. N. S.

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# LOST "AIDA" MUSIC RECOVERED IN ROME

**Verdi's Niece Finds Manuscript of Symphonic Overture Suppressed by Composer**

ROME, July 5.—After reposing for more than forty years in an old box filled with papers, the score of a symphonic overture which Verdi wrote for "Aida" has been found by his niece, Maria Verdi Corrare. Verdi was dissatisfied with this overture, considering it superfluous and cutting it out of the score of the opera. It was replaced by a few notes added to the prelude of the first act.

A search had been made for years for this lost and never-performed music, until Signora Corrare found it casually among the composer's papers. At the request of Arrigo Boito she handed it over to Arturo Toscanini, the conductor, for his opinion as to whether it should be produced at the Verdi centenary celebration in Milan next month.

Toscanini's first judgment was that unless the overture revealed some new aspect of Verdi's art it ought to be placed in the family archives and kept there, but after an examination he said that it was important in that it reassembles all the principal motifs of the opera.

Probably the length of the piece had something to do with its suppression by the composer. It covers seventy-six closely written pages in Verdi's handwriting and is dated December 23, 1872.

## TAMAGNO'S DAUGHTER TO SING FOR HAMMERSTEIN

**Bianca Bellincioni Engaged for Leading Coloratura Roles—Her Mother to Make Farewell Appearances Here**

Arthur Hammerstein cabled from Paris on July 2 the announcement of the engagement for his father's American Opera House in New York of Bianca Bellincioni, a youthful Italian prima donna of famous lineage, who made her first operatic appearances last Spring at Buda-Pesth and Prague. Signorina Bellincioni is the daughter of Tamagno, the great tenor, and Gemma Bellincioni, who, though she retired from the stage five years ago, has consented to return for five farewell performances in New York in December at Oscar Hammerstein's house. These, she informed Arthur Hammerstein, would be her last appearances on any stage.

Mme. Bellincioni's daughter, Bianca, is said to be an exceedingly attractive girl of the Cavalieri type of beauty. She will sing the leading rôles in "Madama Butterfly," "Tosca," "La Bohème," "Faust," "Romeo et Juliette" and "Manon Lescaut" during

her engagement in New York. She will make her debut in November, singing Juliette in French.

Maria Barrientos, the Spanish coloratura soprano, whose engagement for the Hammerstein company was announced in MUSICAL AMERICA last week, began her musical career as a pianist and made her operatic debut about twelve years ago in Italy. She sang for several seasons in Russia and South America and also appeared in Germany. For a time, after she married a South American, she retired from the stage but has lately resumed her profession, singing in Buenos Ayres. Her greatest successes have been in the coloratura rôles of such operas as "The Barber of Seville," "Lakmé" and "Lucia di Lammermoor."

## CHICAGO PIANIST IN HER SUMMER HOME



Carolyn Willard in the Garden of Her Summer Home at Union City, Mich., Where She Is Conducting a Session for Pianists and Teachers

CHICAGO, June 28.—Carolyn Willard, the Chicago pianist, will conduct her Summer session for pianists and teachers at her Summer home, Union City, Mich., beginning next Monday, June 30, and extending to August 18. Miss Willard is shown in the accompanying cut picking syringas in the garden of her home. M. R.

## LONDON CONCERT SEASON NEAR END

**Final Symphony Program Given with Nikisch Conducting—Songs by Ethel Smythe and Stojowski's Piano Concerto Have First London Performance—Alma Gluck Tumultuously Applauded—Second Mannes Recital—"Parsifal" Excerpts in Vaudeville—A Phenomenal Boy Violinist**

Bureau of Musical America,  
48 Cranbourne Street, W. C.,  
London, June 23, 1913.

AS far as concert-giving is concerned the tremendous rush of events seems to be at an end. A calmer atmosphere will prevail during the next few days, and after that the air will be still less disturbed, as there seems every likelihood that the season will end early, so far as concert and recital giving is concerned. In the operatic world there is still a great deal to come.

A little Hungarian boy, with the rather unfortunate name of Duci Kenéjártó, made his first appearance in London at Bechstein Hall Saturday afternoon and scored an instantaneous success. Although not yet twelve years old, there is an entire absence of strain about his playing; in fact, it reveals the maturity of a much older artist and the power and brilliance of his tone are really wonderful. His chief solo was Lalo's "Symphonie Espagnole," which showed his executive facility and technical efficiency to the full. Several shorter pieces were also marvelously played. It is to be hoped that during the next few years he will not be allowed too many public appearances, which might damage his physical well-being through the inevitable excitement associated with them.

For the last symphony concert of the present season, which took place on Monday night at Queen's Hall, the London Symphony Orchestra and Arthur Nikisch arranged an exceptionally interesting program. Four new songs by Dr. Ethel Smythe were given and Sigismund Stojowski's Second Piano Concerto was also played for the first time in London, while Josef Holbrooke's clever suite, "Les Hommages," was repeated by request.

The songs, three of which depicted moods of the sea—"Requiem," "Before the Squall" and "After Sunset"—were splendidly sung by Herbert Heyner and contained many distinctive ideas, the atmosphere and coloring being finely suggestive.

The solo part of the piano concerto was played by the composer, but there is nothing in it to distinguish it from scores of other such works that have been written during the last few years. It did not create a very deep impression. The orchestra played brilliantly and Nikisch's conducting was as usual marvelous.

### Aline Van Barentzen's Recital

Aline Van Barentzen made her first appearance in England at Aeolian Hall in the afternoon and proved herself a pianist of no mean order, the critics being unanimous in their praise. She possesses many valuable qualities—temperament, masterly technique and a fine sense of phrasing. She avoids any suggestion of mannerisms or exaggerations. Her program included the Bach-Liszt G Minor Organ Fantasia and Fugue, Schumann's "Papillon," Beethoven's "Eroica" Variations and the Paganini Variations of Brahms, which it is interesting to note, she played in full.

If the enormous audience and tumultuous applause at Queen's Hall on Tuesday afternoon can be taken as a criterion, Alma Gluck would be able to give a recital there every week. An attempt was made to enclose practically every number and at the end of the recital numerous extra songs had to be given to satisfy the audience. Miss Gluck sang in almost every language known to singers and was successful in every type of song. Mozart's "Warnung," Beethoven's "Röslein auf der Heiden," Paladilhe's "Psyche," Weingartner's "Liebesfeier" and Franck's "Le Mariage des Roses"—to quote a few—were all equally well sung and her wonderful personality and pretty voice completely captivated the audience. Efreim Zimbalist, the violinist, proved his versatility by perfect piano accompaniments.

### Second Mannes Recital

Clara and David Mannes gave their second recital at Bechstein Hall on the same afternoon and deepened the excellent impression they made here on their first appearance last week. The program was entirely devoted to Beethoven and comprised the E Flat op. 12, No. 3, the G Major, op. 95, and the "Kreutzer" Sonatas and the remarkable unanimity of the two artists was again one of the most prominent features of their playing. It was a great pity that this recital should have clashed with that given by Alma Gluck, but in spite of

this there was a fairly large audience and a great deal of applause.

For her last recital of the season Elena Gerhardt produced a program of "old favorites" at the Queen's Hall in the evening, with Arthur Nikisch at the piano. It is superfluous to comment upon Miss Gerhardt's singing, for everybody is familiar with the dramatic intensity of her rendering of Schubert's "Erlkönig," the serenity of her Schumann's "Mondnacht," the passion of "Ich Grolle Nicht" and the wondrous delicacy and refinement of Brahms's "Ständchen," to all of which she gave fullest and deepest expression. Two English songs, Carey's "Pastorale" and Monro's "My Lovely Celia" were repeated from her last program and met with the same high favor. Nothing could excel the art of Nikisch at the pianoforte and a very large audience greeted the artists with a remarkable display of enthusiasm.

### Four Artists in Concert

Four artists, well known to you in America, I believe, combined together in a most interesting concert in Bechstein Hall on Wednesday afternoon. Reinold Werrenrath used his fine baritone voice to the utmost advantage and his singing of several songs, including Brahms's "O wüsst ich doch den Weg Zurück" and Wolf's "Liebesglück" could not have been improved on. Gutia Casini is an excellent violoncellist and gave a fine performance of Tchaikovsky's "Variations sur un Thème Roccoco," while Ernesto Berumen's playing of Liszt's transcription for pianoforte of Bach's Organ Fantasy and Fugue in G Minor was most enjoyable. The fourth member of the party was Frank La Forge, who played the accompaniments effectively and some of whose songs and pieces figured in the program.

At Aeolian Hall, in the evening, Sigismund Stojowski gave a concert of his own works with the assistance of Paul Kochanski and Elizabeth Munthe-Kaas. The work of principal importance was a Violin and Piano Concerto in E Major, which showed the best constructive musicianship in all ways. The most interesting of the piano pieces was a "Fantaisie" (op. 38), brilliantly played by the composer, while the most successful songs were "Si tu étais un lac insondable" and "Comme un luth sonore," charmingly sung by Elizabeth Munthe-Kaas.

On the same evening, at Bechstein Hall, Hilda Saxe gave a pianoforte recital comprised entirely of the works of Brahms. The inevitable F Minor Sonata formed the principal work and received an excellent interpretation.

### Bowen as Pianist and Composer

York Bowen appeared in the dual capacity of pianist and composer at Aeolian Hall on Thursday evening, when he was associated with his wife in a pianoforte and vocal recital. His sonata, op. 31, contains some musicianly and effective writing and is by no means deficient in fancy. He played it with much executive brilliance and also accompanied his wife admirably in lieder by Schubert, Brahms, Erich Wolf and Strauss, which she sang with sympathy and refinement.

On the same evening Georg Wille gave his second violoncello recital and won a success as pronounced and unmistakable as that which attended his first appearance in London a few days ago.

Yesterday afternoon, at Bechstein Hall, Yvette Guilbert gave the first of three recitals and her representations of "Chansons des petits sœurs de Versailles," "Chansons Pastorales," "Refrains Populaires" and of "Vieilles Legendes" were delightful alike for the esprit and incomparable diction with which they were delivered. The size of the audience was not nearly as large as one is accustomed to at Mme. Guilbert's recitals.

One of the most interesting and artistic "turns" ever seen in a variety theater was presented at the London Coliseum on Monday afternoon by Oswald Stoll. It took the form of a series of "Parsifal" tableaux with excerpts from Wagner's music as accompaniment under the conductorship of Sir Henry Wood. The best episodes have been chosen and eight beautiful pictures were presented, the "Flowery Mead" and the last of all, "Redeeming Love" being really magnificent. The music was played by an orchestra of sixty-five, which was undoubtedly the best ever heard in a variety theater. At the conclusion Sir Henry Wood was compelled to come forward several times and bow his acknowledgments.

ANTONY M. STERN.

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# L E O SLEZAK

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New musical possibilities were revealed in interesting recitals given by Dr. Blumenschein's pupils on June 16 and 23, in Dayton, O.

Lorinda Brown, a school supervisor of music, has been chosen head of the music department in the Connecticut State Normal School, at Willimantic.

Jose Collins, now singing in musical comedy in New York, has started a free school for girls wishing to develop their voices. She now has eight pupils.

Vera Curtis, soprano of the Metropolitan Opera Company, is at the home of her parents, Mr. and Mrs. John H. Curtis, of Coleman street, Bridgeport, Conn.

Ruth Sweeney, of Pueblo, Col., has been elected supervisor of music of the public schools of South Canon City, Col., to take charge of the work in September.

William B. Burbank, of the faculty of the Fox-Buonamici school in Boston, is at Nantucket, Mass. for the summer, where he is engaged in orchestral work and coaching.

Olive Whitely Hilton, of Boston, sailed from that port on Saturday July 7, on the Leyland line steamer *Canadian*. Mrs. Hilton will spend the summer in study at Paris and Nice.

Musicology, R. I. residents have added to their number Mr. and Mrs. George Chadwick Stock and the Misses Stock, of Maple Street, New Haven. Mr. Stock will close his studio entirely throughout August.

Marion Green, bass, and Mary Ann Kaufmann, soprano, with Marion B. Wood as accompanist, gave an interesting concert to a large and appreciative audience in Mandel Hall, University of Chicago, on June 30.

A recital of musical worth was given on June 23 by the pupils of Mary Caecilia Doran, at her studio, 258 Colum Avenue, New Haven. Assisting the pupils were Naomi Larson, soprano, and Joseph Doran, violinist.

Irene L. Bernstein, soprano soloist at the Madison Avenue Temple, Baltimore, was married June 28 to Bertram Scheuer of New York. The bride recently appeared as *Violetta* in a Baltimore production of "La Traviata."

At the dedication of the Emanuel Congregational Church, Watertown, N. Y., R. H. Brigham, organist of the First Church, entertained a large audience on June 26. The organ is considered one of the best in the country.

Mrs. Mary Bradley Kelsey was soloist at the sängerfest of the United Singing Societies of Connecticut, held in Männerchor Park, Allington, July 3. A program of great interest in which all the societies participated, was given on July 4.

The Barrère Ensemble of wood instruments, directed by George Barrère, flute soloist of the New York Symphony orchestra, will be heard in the artists' course of the Wednesday Afternoon Musical Club, of Bridgeport, Conn., next season.

Piano pupils of Mrs. Frederick A. Burr in Fairfield, Conn., on June 28 gave an enjoyable recital, assisted by Mrs. Harold C. Bullard, soprano. The latter sang Harriet Ware's "Boat Song" and R. Huntington Woodman's "An Open Secret" with fine expression.

Franz Otto, favorably known in Dubuque, Ia., as a vocal teacher and baritone, has been spending a number of weeks in New York, adding to his repertoire new compositions for use next winter when he will be heard in concert in the West under the direction of Marc Lagen of New York.

The most brilliant musical reception of the season in Pueblo, Col., was given by the Chamber of Commerce June 12 at Casa Vivenda, in honor of the National Press Association. The soloists were Mrs. Ris-

ley Ferguson, soprano, and Mahlon Saxton, violinist, both of Pueblo. Mrs. Julia V. Strauss was the special guest of honor.

Charles Bannister gave an excellent account of himself in a piano recital June 17 in Pueblo, Col. In a program ranging from MacDowell's "Elfentanz" to the Liszt Rhapsodies and Beethoven Sonatas the technical and artistic difficulties of each were surmounted easily. Mr. Bannister has recently become associated with the Pueblo Conservatory.

Arthur Conradi, violinist and member of the faculty of the European Conservatory of Music, Baltimore, has resumed teaching at the conservatory after a year's absence in Berlin, Germany, where he was engaged in concert work and won the praise of the critics. Mr. Conradi is conducting a large class of violin pupils at the Summer School of the conservatory.

Thomas Roberts, tenor; Gordon Roberts, pianist; Mrs. Thomas Roberts, accompanist, and Welch Roberts, boy soprano, of Florence, Col.; Beulah Emmerman, pianist, of Denver, and Alma Hunt, soprano, of Red Creek, Col., assisted the Penrose Ladies' Quartet and Mrs. Josephine Beeson, lyric soprano, in a program of merit, June 24, at Penrose, Col.

Edith J. Chapman of Portland, Ore., who was graduated from the New England Conservatory of Music, Boston, in 1910, has been elected instructor in pianoforte at the Western Maryland College, Westminster, Md. Miss Chapman during the last two or three years has taught at Portland and Los Angeles. She will assume her new duties next September.

A series of recitals, two on June 7 by first-year and intermediate students, and one on June 10 by advanced students, was given at East Greenwich Academy, East Greenwich, R. I. The musical department of the academy, the latter in its one hundred and twelfth year, is under the superintendence of Mrs. Bernal Clyde Edwards, formerly Hanna Phebe Shippee, a well-known soprano.

A number of Los Angeles musicians connected with the local association of teachers are planning to take up a claim in the San Gabriel forest reservation and build a rustic club house for Summer outings. The location is in the Santa Anita cañon, one of the most beautiful spots in these mountains, within two hours' reach of Los Angeles, a fifty-cent trolley ride and a four mile walk or donkey ride.

Alfred Willard, organist of St. John's Episcopal Church, Troy, N. Y. for the last two years, has been appointed organist and choirmaster of Old St. Paul's Church in Baltimore and will assume his duties there in September. Mr. Willard is one of the younger American organists and has done much creditable work with boy choirs. In his new position he will again have an opportunity to show his ability in this field.

Risser Patty, teacher of voice in Los Angeles and Redlands, Cal., presented seven of his more advanced pupils in recital on June 25 at the Contemporary Club House, Redlands. The harp accompaniments of Miss Chloe Holt added much to the success of the recital. Other participants were Marguerite Barkeley, Imogen Brent, Mrs. R. Archie Covington, Ethel Hilliard, Pearl Massie, Mrs. Horace Slater and William O. McConnell.

Charles J. Orth, a Milwaukee composer, pianist and piano dealer, has just published another of his compositions, an instrumental piece, "Nocturne." Like others of Mr. Orth's compositions this piece has found favor among leading organizations. The Minneapolis Symphony Orchestra has requested the privilege of featuring the piece. Of other compositions by Mr. Orth, including "The Clock on the Stairs," many have been used by Sousa's band and other well-known musical organizations.

Two vocal pupils of John Proctor Mills of Montgomery, Ala., have made a novel public debut in a memorial service held in Oakwood Cemetery, that city. The young singers were Mamie Browne, mezzo so-

prano, who sang "Some Day We'll Understand," and Howard Foster, tenor, who sang Johnson's "Face to Face." Others heard were Mrs. Cain, who sang "Death Is But a Dream," and Mr. Mills, who sang Marston's "Thy Will Be Done" and also acted as accompanist.

The Harmonie Singing Society of Baltimore celebrated its sixtieth anniversary July 4 with an all-day outing. The program included choruses by the society, prize quartet singing and addresses by Henry Thomas, honorary president of the society, and others. William Stickeroth, the first president of the Harmonie, was the guest of honor. The committee in charge was composed of Carl Pioke, Edward Sticktenoth, John Gasper, August Zeis, E. C. Trinite, A. Beyer and Fritz Roeder. The musical director of the society is John A. Klein.

The opening of Tent City and the arrival of the popular band meant much to the mass of music lovers of San Diego, Cal. Every concert is well attended and the special programs attract thousands of people. The Ohlmeyer Octette is more popular

than ever and critics are praising the thorough musicianship displayed in both individual and ensemble work. The personnel of the orchestra is as follows: Henry Ohlmeyer, violin; Perry Johnson, violin; Richard Kolb, viola; George Dille, cello; James G. Seebold, flute; George T. McGuire, clarinet; Charles R. Stickney, piano; George W. King, organ; J. Crozier, bass and Blanche Lyons, soloist.

In Pueblo, Col., Gounod's "Messe Solennelle" was given, June 22, in concert form by the choir of St. Patrick's Church and additional selected voices numbering forty-five. Signor Vegara, of New York, who is on a honeymoon trip of a year in the West, has trained the chorus for six months in Pueblo. Mme. Vegara was the principal soprano soloist and Josephine Aymer, mezzo soprano, and these local soloists assisted: Mrs. John McGann, Mrs. A. P. Dues, Mrs. Charles P. Rodman, Zora Kalneff, the baritone; Lee Bright and Elsie L. Snow. Mrs. J. J. McDonnell was accompanist. Signor and Mme. Vegara leave this city soon for California and will be located at their New York studio in September.

## AMERICAN SOPRANOS IN LONDON'S FAVOR

Alma Gluck in Concert With de  
Pachmann and Kreisler—Miss  
Macbeth's Success

Bureau of Musical America,  
48 Cranbourn Street, W. C.,  
London, June 16, 1913.

IT is no small matter for a singer to come unheralded to London and appear before 7,000 people at Albert Hall with such artists as de Pachmann and Kreisler on the same program. Not only did Alma Gluck do this yesterday afternoon, but she also got a reception which she will no doubt remember as long as she lives, being called and recalled over and over again and having to sing innumerable encores. The beauty and delightful freshness of her voice are, of course, well known on your side and consequently any criticism on my part is not necessary, but it will no doubt be interesting to note the following quotation from the *Daily Telegraph*: "Miss Gluck scored a success that was as well deserved as it was instantaneous. She owed it to a winning and ingratiating personality, a peculiarly intimate style of interpretation and a perfect mastery of the technical side of her art. Her singing was inimitable in its delicacy and discretion and her diction and rhythm were alike perfect, her *mezzo* voice being absolutely delightful."

Both de Pachmann and Kreisler played with the consummate art that has long been associated with their names and encores were of course inevitable; also many remarks from Mr. Pachmann.

The concert given by the Beecham Symphony Orchestra at the Queen's Hall on Friday afternoon was largely concerned with the public debut of Florence Macbeth, the young American soprano who recently received such high praise from the London critics on the occasion of a private audition here. Mention has already been made of the quality of the debutant's voice and skilful vocalization, and there is no need to qualify the views that have already been expressed. She sang Rossini's "Una Voce," Mozart's "Märtern aller Arten" and the "Bell Song" from "Lakmé" and any number of encores, including "Caro Nome."

The purely orchestral part of the program consisted of Rimsky-Korsakov's "Antar" Symphony, Debussy's symphonic suite, "Printemps," labeled "first performance in London," and Sir Charles Stanford's Seventh Symphony in D Minor, produced by the Royal Philharmonic Society last year. Thomas Beecham conducted throughout.

### Appears in Triple Capacity

At Queen's Hall, on Thursday evening, Isoline Harvey appeared in the capacity of violinist, singer and composer. She is stated to have studied for seven years with Professor Sevcik and her tonal inaccuracy was therefore surprising. She had the support of the London Symphony Orchestra, under the direction of Hans Winderstein of Leipzig, who served the soloist as well as possible, but she rushed the vigorous passages in the Mendelssohn Concerto with such impetuosity that it became a matter of great difficulty for the orchestra to follow her. It is hardly fair to judge Miss Harvey's capacity as a singer, as she was

suffering from a severe cold and she certainly does not shine as a composer.

The Finnish choir, "Suomen Laulu" ("The Song of Finland") made a first appearance in England at the same hall in the evening. The greater part of the program was made up of old-world music, the eight-part motet "Crucifixus" of A. Lotti (1667-1740) being exquisitely sung, while in the motet "Adoramus te" of Corsi (1670), the choir's high technical efficiency and well-blended tone were heard to excellent advantage. The soloist was Mme. Maikkigärnefelt, who made a good impression in Swedish and Finnish songs.

On the same evening, at Bechstein Hall, a duet recital was given by Elena Gerhardt and Paul Reimers and proved most enjoyable. They introduced three particularly charming and very little known duets by Dvorak, two of which had to be repeated—"Vergebliches Hoffen" and "Der Abschied." Another interesting group was that which consisted of unfamiliar Schumann duets, all of which were perfectly sung. In addition each artist sang a group of solos, the accompanist being Theodore Flint.

### Carmen Melis as "Maliella"

Carmen Melis appeared for the first time as *Maliella* in Wolf-Ferrari's "The Jewels of the Madonna" at Covent Garden on Saturday evening. The part gave her far more scope than that of *Nedda*, in which she made her first English appearance, and she was entirely successful, both histrionically and vocally. For the rest the parts were admirably filled and the opera has seldom been heard to greater advantage.

Recitals last week were given by Irene St. Clair; Rosamonde Amy, for some time one of the leading sopranos of the Moody-Manners Opera Company; Ruby Holland, a pianist with a genuine gift for the expression of a composer's ideas; Kate Friskin; Mary Boyer and Jan Ehrhard of the Paris Opera Comique; Helen Sealy, a violinist, who had the valuable assistance of M. Safonoff at the piano; Mme. Norman Salmond; Jean Waterston and Walter Morse Rummel, who played the twelve *Préludes*, comprising the Second Book of Debussy, this being the first occasion on which they have been performed in their entirety in England. Mr. Rummel is an American and this appearance satisfied Londoners of his high artistic worth.

ANTONY M. STERN.

### Fond du Lac Hears Mrs. Hartmann

FOND DU LAC, WIS., July 7.—Mrs. Florence Pierron Hartmann, formerly of this city but now head of the vocal department of the Woman's College at Jacksonville, Ill., gave a recital at Library Hall on Friday evening. Although it was one of the hottest nights of this Summer a good sized audience was present to enjoy the treat and to applaud roundly each offering on the program. The informality of the affair and the cordial relations between the artist and her hearers added in no small degree to the enjoyment of the evening. The finished quality of the singing, the perfection of each detail of tone and expression and her sympathetic interpretations roused Mrs. Hartmann's hearers to enthusiasm. The numbers represented Gluck, Bononcini, Tchaikowsky, Schubert, Brahms, Kaun, Massenet, Coleridge-Taylor and Coquart works sung in several languages. Mary Louise Dickinson, instructor of music of the State Normal School at Nachitoches, La., acted as accompanist on short notice and deserves much credit for the success of the evening.

M. N. S.

Ainö Ackte, the Finnish soprano, is offering a prize for an opera in the Finnish language.



## MERIDEN, N. H., TESTS MUSICAL POSSIBILITIES OF THE PAGEANT

(Continued from page 3)

which the music began as the teacher lay down on the grass to sleep. In this music I avoided like poison everything that could possibly savor of the "Waldweben" in "Siegfried."

## The Finale

The finale sums up all the generations of the preceding historical episodes, and concerns itself with an altar fire built by Education, to which the various mothers of the pageant episodes contribute sacrificial offerings for the education of the future generations. The music reviews the "Hymn of the Vision," accompanies the

building of the fire (again sedulously avoiding Wagner), reviews *Music* and the *Birds*, passes through a section representing the passion of motherhood, and, with the assembling of all the generations of the pageant presents a series of choruses; the "Song of the Generations," the "Song of Acclaim to America," which is sung upon the entrance of *America* with the flag; "America" led by *America*, and the "Recessional Song of Meriden."

The character of *Music* was taken by Madeline Randall, whose work was particularly beautiful in this as well as in the various solo dances. The costumes by Marion Langdon were admirable. H. K. Lloyd, of Claremont, N. H., designed the excellent poster for the pageant.

The book represents high water mark

for Mr. Langdon, who is president of the American Pageant Association and our foremost pageant writer and master. The orchestra was Nevess, Blaisdell's & Stewartson's orchestra of Concord, N. H., with Edgar M. Quint, concertmaster. While it numbered but seventeen players the acoustic arrangements were so successful that every note sounded clear and plain in every section of the grandstand and no effect of the music had to be strained for. I had but two opportunities to rehearse the orchestra before the pageant, but it did splendidly with this mass of new music, a good deal of it of considerable difficulty.

## A Vast Field Opened

The experiment at Meriden, with its successful outcome, convinces me more than

ever that there is a tremendous field for the development of American music in this form. The problems presented are so fresh and new that the effect upon the composer is revivifying after experiences with the conventional concert life of our cities. Moreover, there is nothing to prevent the casting of the dramatic scenes in such form that the music written for them shall have permanent concert value, that is, if it is good music in the first place.

The weather was perfect on the days of the pageant, and the audience included a great number of automobile parties from all parts of New England, as well as the Old Home Week visitors to Meriden, and many of the visitors at the Dartmouth commencement exercises, fourteen miles away.

## SUMMER SESSION AT THE VON ENDE SCHOOL

Six Weeks' Term to Begin July 14—Prominent Instructors on the Faculty

According to the numerous requests from all parts of the country the von Ende School of Music opens its Summer session of six weeks on July 14 at its school building, No. 58 West Ninetieth street. The Summer faculty includes many of the eminent teachers that make the school's regular term so distinctive in its activities. Albert Ross Parsons, the Dean of American Pianoforte Teachers, will conduct not only private lessons but a class in technique and interpretation. Jean Marie Mattoon, who has been for six years an assistant under Leschetizky in Vienna, will conduct the Leschetizky courses. Hans van den Burg, the foremost of the modern Dutch composers and pianists, is accepting pupils not only for the pianoforte but also composers and students of theory. Louis Stillman will conduct classes in musical pedagogy, as well as deliver lectures on Wagner, etc. Lawrence Goodman, a pupil of Lhévinne and Hutcheson, will also teach piano and so will Elise Conrad and Etta M. Colin—two of Stojowski's principal assistants. The voice department will be conducted by the American contralto, Beatrice McCue, and the school's latest addition to the faculty, Mme. Helene Maigille—one of the foremost of American authorities on voice placement and bel canto.

Students registering for the Summer session also receive the advantages of Mr. Stillman's class in harmony, the weekly musical lectures, and the fifteen or sixteen concerts arranged during the Summer. This is the first opportunity ever offered of taking up a short Summer course under the teachers and authorities which have made this school famous not only in this country but in Europe as well.

The Summer session beginning on Monday, July 14, ends on August 23. The regular Fall term of the von Ende School of Music begins September 17, 1913.

## Augusta Doria a Successful "Carmen" in France

PARIS, June 22.—Augusta Doria, the American contralto, who has just been engaged by Oscar Hammerstein for his American Opera House in New York, sang *Carmen* at the Casino of Enghien last night. She had not been heard on the French operatic stage since her success last Winter at the Gaité Lyrique. She had her customary success last night before a sympathetic audience, many of whom had traveled specially from Paris to hear her. Among those who attended from this city were Arthur Hammerstein and Mr. and Mrs. Jacques Coint, all of whom left the next day for Milan; Mr. and Mrs. Campbell-Tipton; Alys Lorraine, the American soprano of the Paris Opéra; Max Lyon, Mme. Zina Brozia and Count de Liedekerke.

D. L. B.

## New York Woman Opens Series of Paris Musicales

PARIS, June 24.—Mrs. John R. MacArthur, of New York, president of the Thursday Musical Club, is now in Paris for several months and has begun a series of Friday evening musicales at her apartment in the Avenue Victor Hugo. The feature of the music at last Friday's soirée was a Schubert quintet, the executants being Mrs.

MacArthur, at the piano; Christiane Rousset, violin; Lillian Littlehales, of the Olive Mead Quartet, 'cellist; Miss North, of the same celebrated combination, viola, and M. Reynaud, bass.

Despite the fact that the musicians had but a single rehearsal they gave the quintet with a distinction and perfection of finish.

Mrs. MacArthur, who is a pupil of Thuel Burnham, in piano, and of M. Criticos, in voice, sang the famous old English song, "Sally in our Alley," with taste, and the Misses Littlehales and North were heard in some fascinating old French duos for viola and 'cello. Among those present were M. Criticos and Mlle. Criticos, Thuel Burnham, Mrs. Dalliba, Lady Scott-Gatty, Mr. Holman-Black.

D. L. B.

## Chicago Opera's New Concertmaster a Man of Long Experience in American Orchestras

The Chicago Opera Company will have a new concertmaster next season in the person of Gregor Skolnik, a Bohemian by birth and a man of long experience with leading American opera orchestras. His musical career began when he gave a private recital at the age of four, his first public appearance coming two years later. He toured Europe as a "wonder-child," meanwhile continuing his studies under Joseph Joachim, his first teacher, and later with Prof. Gustave Hollander in Berlin. After achieving no small success as a soloist abroad he located in New York, where he has been first violinist with Hammerstein's



Gregor Skolnik

Manhattan Opera Company and at the Grand Opera House in Philadelphia. His work in the latter city attracted the attention of Maestro Campanini and this eventually led to his selection for the present important position as head of instrumentalists with the Chicago Opera Orchestra.

## Mystery in Shooting of Organist

WINSTED, CONN., July 4.—Frederick Judd, forty-two years old, organist of the Methodist Church in Falls Village, narrowly escaped death late last night when a bullet entered his shoulder. Judd said at first that his wife, from whom he has been separated for two years, did the shooting, but afterward corroborated her story that he had done it himself. The cause of the shooting is a mystery.

## London Première of Rimsky-Korsakow's "Ivan"

LONDON, July 8.—Rimsky-Korsakow's opera, "Ivan the Terrible," had its first production in England at the Drury Lane Theater to-night. It was given by an excellent Russian company to a crowded and highly approbative audience.

## Brings News of Kitty Cheatham's Triumphs in Recital Field Abroad

BACK to New York from a six weeks' European stay came one of the busiest personal representatives of any American artist last week. This was Harriet Johnson, secretary of Kitty Cheatham, the distinguished *diseuse*, whom Miss Johnson accompanied abroad this year.



Harriet Johnson

Miss Johnson set about immediately on her return to arrange bookings for Miss Cheatham's next American tour, returning to her desk with all the enthusiasm that a splendid vacation can give. Could she tell of Miss Cheatham's doings abroad? Most assuredly, for before Miss Johnson sailed for these shores Miss Cheatham, whose popularity abroad is quite as great as in her native America, had won some of her most brilliant successes.

"In Holland," said Miss Johnson to a *MUSICAL AMERICA* man, "we met Professor Leonard van Oppen at his home in Leyden and with him saw the city. The Hague and Amsterdam also were visited and there too we were splendidly entertained. One of the foremost Dutch managers was so impressed by Miss Cheatham's work that he asked her to make a tour of Holland in the Fall. This, however, is impossible, as her American engagements call her back."

"Miss Cheatham scored a truly sensational success in London. Her first recital won her the favor of the entire press. And to say that her audience was enthusiastic does not begin to express it. She introduced some of the Moussorgsky children's songs for the first time there and they had a particular timeliness because of the production of his opera, 'Kovantschina,' a few weeks later. But even more significant was her second recital. Without our realizing it, this second appearance had been arranged for the seventeenth of June, which was the first day of Ascot Week. Everybody in London gets out of town at that time if possible. And yet they packed the house for her recital. Kenneth Grahame and Graham Robertson were there and a long list of notables, among them Alma Gluck, who has also done so well in her London recitals."

"Miss Cheatham was besieged by interviewers from the moment it was known that she was in London. They came and stayed and discussed problems of the day with her and asked her about conditions in America and the like."

"One of the most interesting things in Paris was Miss Cheatham's meeting with the eminent critic, Calvocoressi. His 'Life of Moussorgsky' is recognized as one of the most important works of the kind, and

Miss Cheatham went over the Moussorgsky songs with him. She asked him about her translations and he not only liked them but said that they could not be improved upon. She will visit Paris again before returning to America and will again see him. He is to lend her some valuable manuscripts which she will use in her recitals here next season."

Miss Cheatham's work next season will not only include the inimitable recitals for which she is so well known, but appearances with some of the New York orchestras. She will give her adaptation of the "Nutcracker" Suite of Tchaikowsky, which has been so much admired with the New York Philharmonic Orchestra under Josef Stransky, and the Philadelphia Orchestra, under Leopold Stokowski.

A. W. K.

## FOR MARY GARDEN'S DRESSES

Paris Dealer Obtains Judgment for 5,082 Francs

PARIS, June 26.—A ladies' tailor has just obtained an order against Mary Garden for the payment of the sum of 5,082 francs which he claims is owing him on account of dresses furnished the prima donna.

The judge before whom the case was presented upheld the plea entered by the plaintiff to assess the salary paid Miss Garden by the Opéra and the Opéra-Comique for special performances on these stages. Mary Garden claims she owes only 3,070 francs and offers to pay this sum, but the case will have to run the ordinary course.

This is but another instance of the rapacity of the Paris dressmakers who take advantage of American artists on the operatic stage. A similar case was decided, only last month, in favor of the American soprano of the Paris Opéra, Alys Lorraine, against a Paris milliner who presented a bill for 5,000 francs for hats alone. This sum was subsequently reduced to 3,000 francs by the court.

D. L. B.

## Milwaukee School Music Problem

MILWAUKEE, July 7.—The musical course in the Milwaukee public schools has been pronounced impractical by several school directors at a special session of the board. It was argued that the course forces upon pupils without musical talent a lesson which they do not grasp nor are desirous of learning. The question of solving the situation was laid over.

M. N. S.

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## OPERATIC STARS WED WITH BORROWED RING

Mme. Rappold and Rudolf Berger  
Had Forgotten This Item in  
Haste of Ceremony

**W**ILDLY confused was the "social register" of Wagnerian heroes and heroines on Wednesday of last week, when *Lohengrin* stepped out of his opera cast to be wedded to "Tannhäuser's Elizabeth. The wedding of these two favorite characters in the Wagner stories took place in a strangely unBayreuthian atmosphere—that of the City Hall in Newark, N. J. To Mayor Haussling, of Newark, who performed this ceremony, the names of the contracting parties were Rudolf Berger and Mme. Marie Rappold, but music lovers preferred to read into the marriage a quasi-mythological significance derived from the Wagner rôles with which the bride and groom had been prominently associated.

It had been understood in musical circles that the Berlin Opera tenor and the American soprano were to have their nuptials performed in the New York studio of Oscar Saenger, and this was regarded as most appropriate in a musical way, as Mr. Saenger had exercised the magic spell which turned Mr. Berger from a baritone into a tenor, besides giving Mme. Rappold her training for an operatic career. Providing a surprise, however, for the musical public and their intimate friends, the bridal pair motored over into New Jersey a day ahead of their schedule and had Newark's mayor tie the knot in the City Hall.

When Mme. Rappold's sister, Mrs. Matilda Becker, and Mr. Berger's Berlin friend, Rudolf Witrofsky, took their places as witnesses for the ceremony, they found the groom in a perplexing situation, as Mr. Berger exclaimed, "Ach, Marie, wo ist der Hochzeits ring?"

### A "Ring" Drama Without Music

In the excitement of getting married a day ahead of time the happy couple had forgotten the wedding ring, that gold band which is as important in a wedding ceremony as the "Nibelung ring" is to Mr. Berger when he portrays one of the characters in the Wagnerian tetralogy. Mr. Witrofsky supplied a gold ring, however, which met the demands of the situation, and the ceremony went on.

"My husband afterward bought the borrowed ring," was the bride's confession at the wedding reception on the following evening, when the oversized ring was seen securely ballasted to her finger. This reception, by the way, was somewhat of a consolation prize for the shifting of the wedding ceremony to New Jersey, as it was held at the Saenger studio. The friends of



—Photo copyright by American Press Association.

Some of the Guests at the Rappold-Berger Wedding Reception—Right to Left: Mrs. Matilda Becker, Leonard Williams, Mrs. Williams, M. H. Hanson, Lillian Rappold, Rudolf Berger, Oscar Saenger (Bestowing a Benediction Upon His Two Pupils), Mme. Rappold, Rudolf Witrofsky, Mrs. Saenger, Diana Yorke, Mrs. Herman Lewis and Eleanor Saenger

the bride and groom did not know that the marriage had taken place until the afternoon of the next day, when they were bidden to the reception.

The resourcefulness of Mr. Saenger's splendid studio was shown in the giving of this reception on the Japanese roof of the structure. Though the few persons intimately concerned with the wedding were the central figures of the reception, the early part of the evening, at least, was given over to the representatives of the daily press, who put the bride and groom through the polite form of cross-examination reserved for interesting personages. Actually, the bride did most of the responding, as Mr. Berger has not yet acquired that knowledge of English which will be his after next season at the Metropolitan.

Crowded around Mme. Rappold-Berger,

as she prefers to be called professionally, was a mass of reporters who plied the singer with all the intimate questions permitted on such an occasion, while Herr Berger looked on admiringly at his wife's command of the situation. Finally, after the bride had been a generous "interviewee," a feminine reporter approached her, bent upon securing "copy" for a woman's page. "I've just been telling all the story of my life," testified Mme. Berger, who nevertheless consented graciously to prolong her submission to the journalistic "third degree."

### Tenor Berger Essays English

Following this process, the German tenor took the stand, and holding aloft a glass of the favorite brew of his country he addressed the newspaper men in his very best English, to this effect: "I am very glad

that you came to our reception, and I want to thank you for the welcome which I have received in this country." Mr. Berger's hearty personality made a most favorable impression, and incidentally his height of six feet four inches gave assurance that next season we shall have a Wagnerian tenor who does not have to wear high heels in order to simulate a heroic stature. A striking witness to Mr. Berger's height was found while photographers were taking various pictures of the bridal party, when Mr. Saenger had to cut down one of the Japanese lanterns which kept the camera lens from sighting Mr. Berger's head.

After these operations had been performed for the benefit of a public eager to know about the personalities of opera stars the reception was turned over to the intimate friends of the bride and groom.

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